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PENN

COVER: The new appeal of Paris—of Ungaro—at night: his long narrow Chinese-y tunic in raspberry moire edged and tied in pink satin over pink satin pants. At the throat: a long pink satin scarf and the clean sculptured look of Oscar Gustin's brass pendant. Turnout, of Taroni silk. To order: Lord & Taylor; I. Magnin. . . . The appeal of makeup in deep, pretty "natural" colors . . . the ease (and fun!) of pencils for putting it on. From Lancôme, Le Crayon pencils—Softly Charcoal as eye liner, Leaf Green and Brown Henna mixed as shadow, and new Clearly Scarlet to outline the mouth (filled-in with Chine II lipstick). Makeup: Sandra of Xavier Coiffures. Hair, Harry King of Cinandre.

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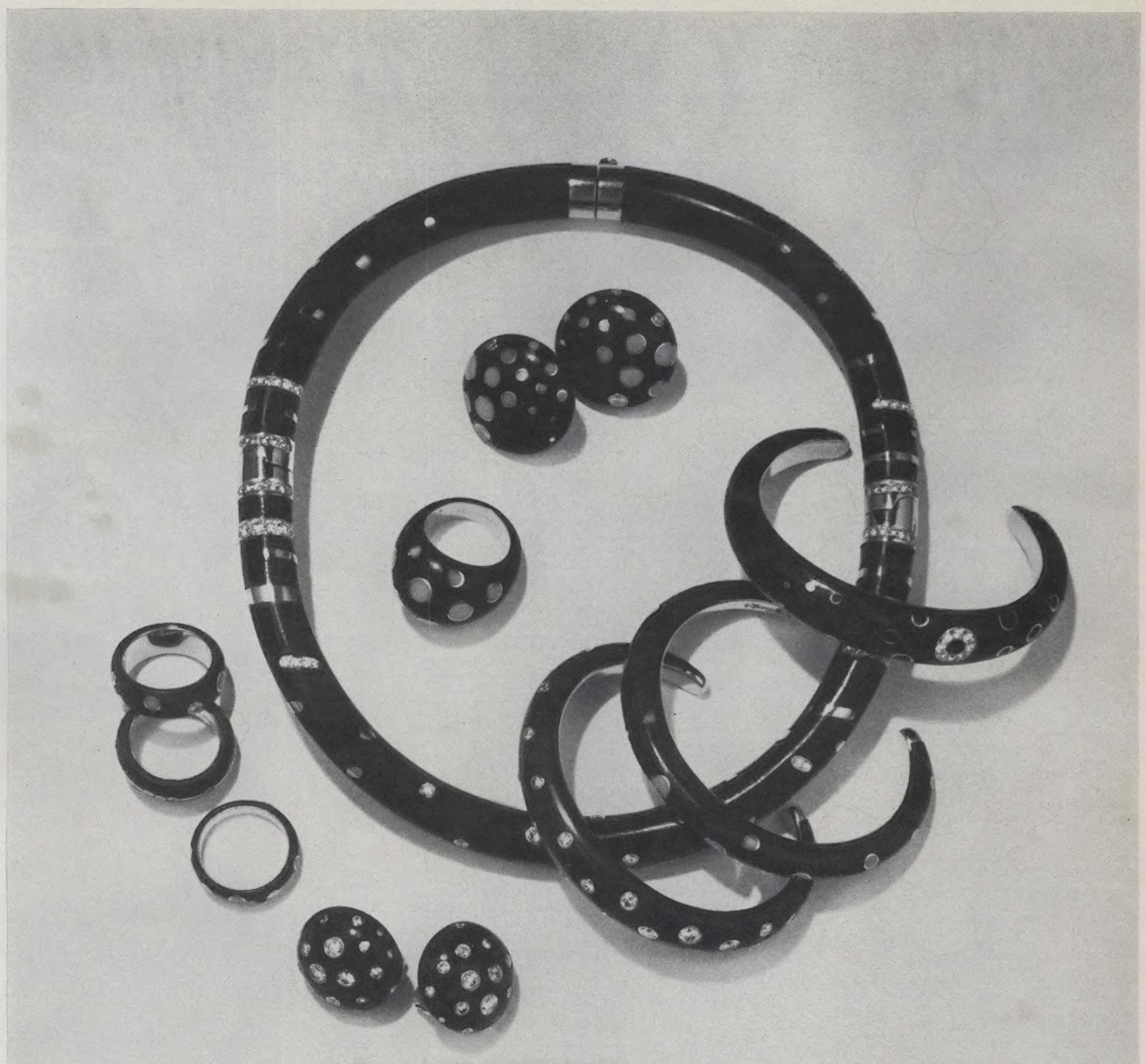
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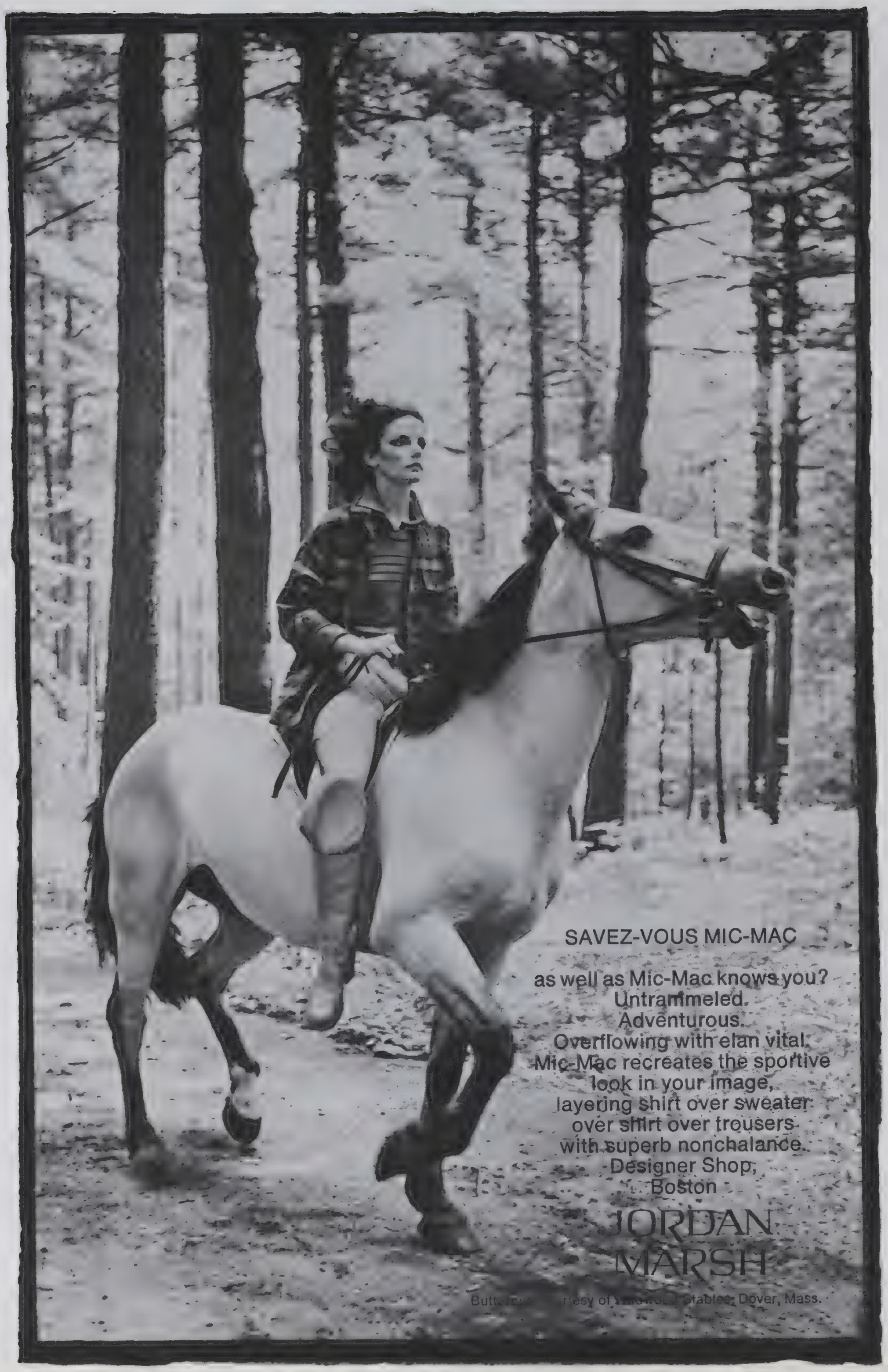
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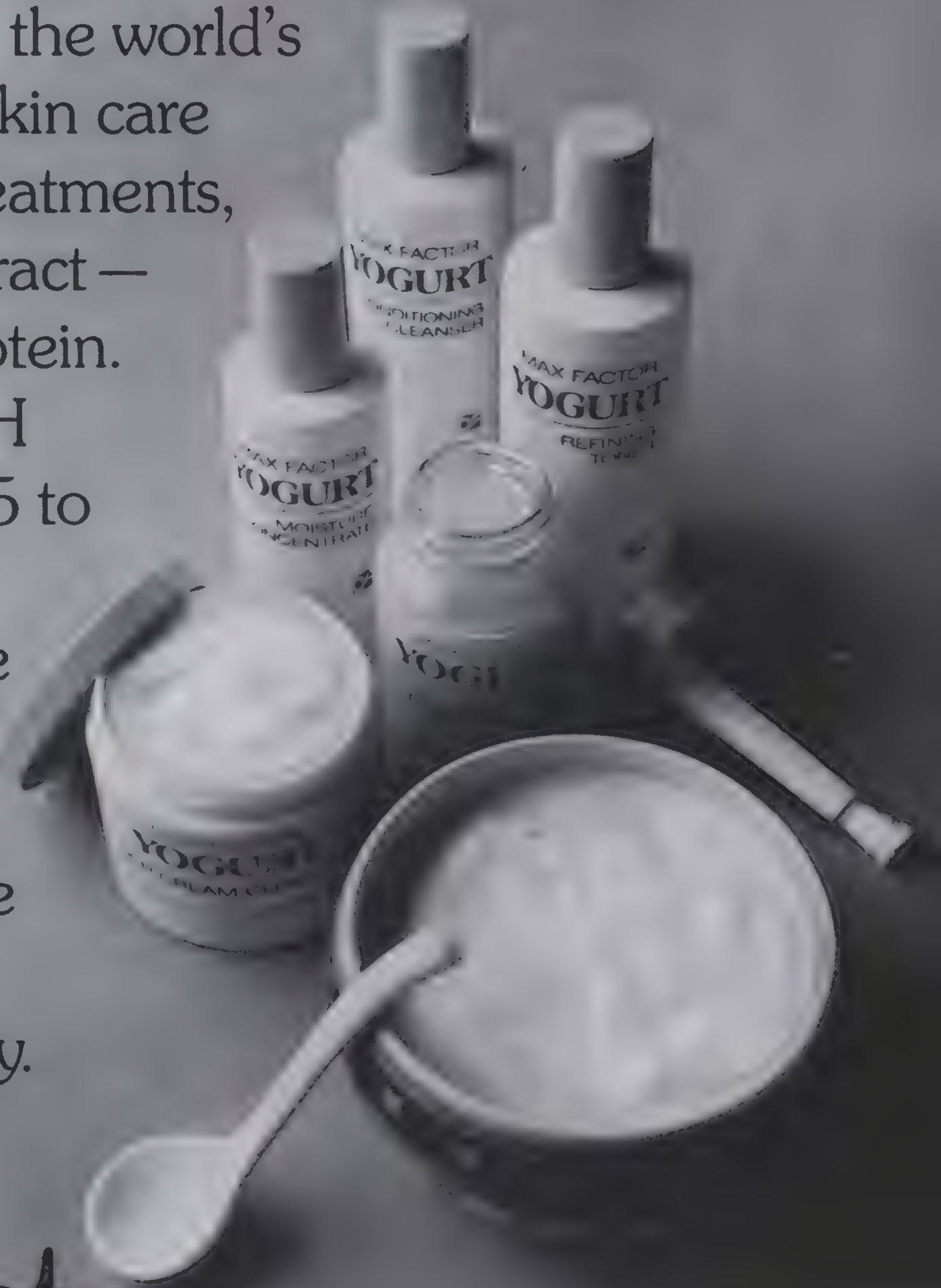
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LANE BRYANT 75

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the resort for all seasons

If there's a touch of the romantic in your soul—a trip to Mijas is a must. Eight kilometers from the coast, the village of Mijas lies at the foot of the Sierra overlooking the sea. Be sure to take in a bullfight on the way! Ride a small donkey to the Sierra or shop the many tiny stores filled with Spanish handicrafts. For exploring the many delights of Mijas—all-time casual, comfortable dressing . . . the uncluttered ease of a polyester twill pantsuit in Barcelona beige. Blazer, about $70. Pants, about $35. Underneath, a silky-soft long-sleeved blouse in a watercolor print of blues and pinks. About $40.









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Back to Marbella and the luxury of the Marbella Hilton. This fashionable resort hotel opens onto a spectacular panorama of seacoast, towering green mountains and its own lush sixteen-acre garden. The Hilton's pampered guests lead the good life at either of its two swimming pools, on the tennis courts, or on the Hilton's own private stretch of white sandy beach. On the sun-filtered terrace of one of the Hilton's exceptional restaurants—the modern appeal of a softly-tailored jacket over a swing of a skirt with inverted pleats. In comfortable polyester, to wear with a matching soft-tie silk blouse. Delicate shades of Opaline blue or dusty Spanish rose. $150.

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No matter what your favorite sport—Marbella's hotels offer something for everyone. The Sotogrande Golf Club—one of many around Marbella—offers the ultimate in year-round golfing. . . . Melia Don Pepe is famous for its renowned Bridge Club where international tournaments are held. . . . If tennis is your game—the Marbella Club is the place to play, or cool off in one of its fresh water pools. After any game, plan on a relaxing evening at another fine hotel of distinction: the charming La Fonda Hotel where the specialty is international cuisine. On the patio of La Fonda—the lady in red . . . deep Pimento red short-sleeved polyester dress skimming over the body. The added dash of a red and white scarf . . . a matching jacket for later in the evening. Also available in Iberian blue. $138.



LANE BRYANT 75

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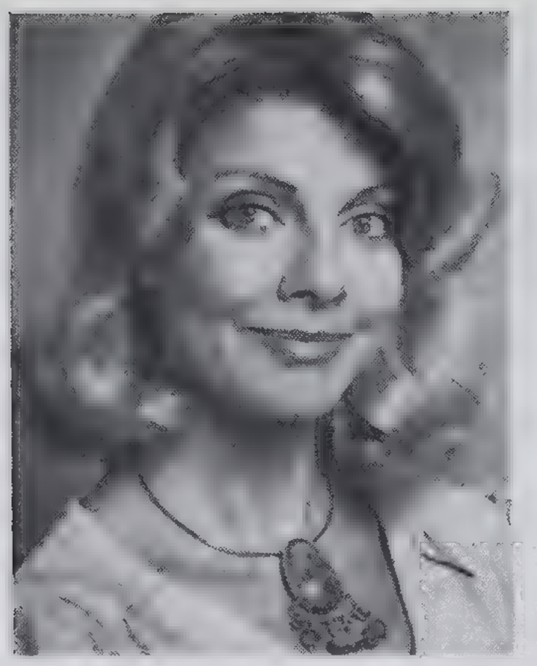


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V10

By Arthur Gold and Robert Fizdale

BISTRO DISHES, MONTMORENCY

From Daniel Bouché, chef of smart Paris bistro Le Petit Montmorency, recipes to cook at home; see his food on pages 210-211

Gourmandises de Légumes

six servings

1 pound mushrooms, finely chopped
4 scallions, finely chopped
1 stick butter
1 10-ounce package frozen chopped spinach
8 carrots, sliced
1 cauliflower, medium to large (or 2 small ones), broken into florets
1 teaspoon sugar
Salt and freshly ground pepper
4 egg yolks

Sauce Ingredients:
1 leek (or 4 scallions), white part
1 carrot
3 dried mushrooms (or 3 or 4 mushroom caps)
1 stalk celery
2 tablespoons butter
⅓ cup sour cream
Salt and pepper to taste

Sauté mushrooms and scallions in 2 tablespoons of the butter. Cook spinach according to directions on package till just done; drain, pressing out as much liquid as possible. Boil carrots and cauliflower in separate pots till just tender. Puree each vegetable separately in a blender, Cuisinart Food Processor, or food mill till very smooth; return to the dried pot or pan in which it was cooked. Wash blender between operations, since you do not want to mix the colors of the vegetables. Add a tablespoon of butter, a lightly beaten egg yolk, salt and pepper to each puree. Add the sugar to carrot puree. "Dry" each puree over low heat, stirring constantly till mixture is thick.

Generously butter 6 custard cups or metal molds. Make equal layers in each mold of the 4 purees in this order: cauliflower, spinach, carrot, and mushroom. Set molds in a deep ovenproof dish, put into oven. With a teakettle, carefully add boiling water till it comes halfway up the sides of the molds. Bake at 375° 30 minutes or till knife inserted in molds comes out clean.

Prepare sauce. Cut vegetables into 1-inch lengths, then into thinnest possible matchstick strips. Put into heavy skillet with a tight-fitting cover, add butter and cook, covered, over medium heat for 10 minutes, stirring often. Season with salt, pepper; remove from heat.

When purees are ready, remove from oven and wipe molds dry. Run a knife around inside edges of molds and invert onto individual dishes. Add sour cream to vegetable sauce, return to low heat, and stir till cream is just warm. Do not let it boil. Correct seasoning, spoon a little sauce over each unmolded puree, and serve.

A Baked Puree of Zucchini

four to six servings

3 pounds zucchini (or enough to make 4 cups puree)
4 scallions, finely chopped (white part only)
1 stick butter
5 egg yolks
Salt, pepper, and grated nutmeg
½ cup sour cream

Grease a baking dish with 2 tablespoons of the butter. Wash and trim ends of zucchini, but do not peel; cut each into 3 or 4 pieces. Cook in salted boiling water for a few minutes till just tender. Do not overcook. Sauté scallions in some of the butter for 3-4 minutes or till just soft.

Drain zucchini, puree along with scallions in a blender, Cuisinart Food Processor, or food mill till smooth. Put puree in a heavy pot, beat in remaining butter and 3 of the egg yolks. Add seasonings. "Dry" this mixture over low heat, stirring constantly until fairly thick. Pour into baking dish. Make a topping by beating together remaining egg yolks, sour cream, salt, pepper, and nutmeg; spread over puree. Bake at 350° for 15 minutes. If topping has not browned lightly, put under broiler; watch till it is golden brown.

(Continued on page 82)



Death haunts Van Gogh's last self-portrait.

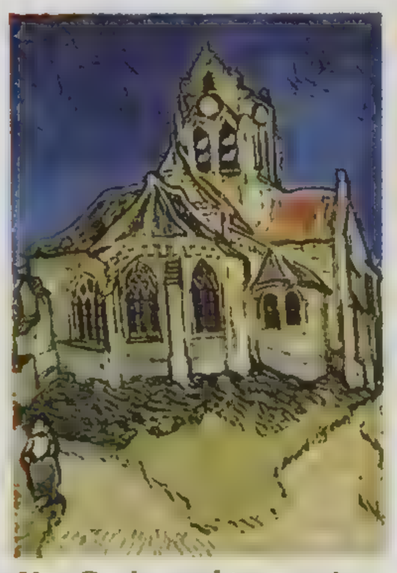
He sacrificed his sanity and his life to see and to paint as no one ever had before

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Van Gogh sought peace in painting this church at Auvers.



Many other artists, such as Gauguin, are represented.



In *The Harvest*, Van Gogh captures both the lushness and the deep tranquility of the southern French countryside.

HE TRIED to express his feeling for man and nature by becoming a minister, but his fervor alarmed his superiors. He fell in love with two women of his own class and they fled from him as from a dangerous lunatic. The famous incident in which he cut off part of his ear and gave it to a prostitute was only one more attempt to give something of himself to anyone who would accept it.

This torrent of emotion — for which society had no use — turned Vincent Van Gogh into one of the greatest painters of all time. Never has a man poured so much pure responsiveness into his art. You can see in it everything from salvation to suicide. Sacrificing his life and sanity to his work, he burned himself up in a blaze of perception, a controlled riot of color that washed over modern art like a tidal wave of lyricism.

Love, for Van Gogh, was a means of seeing . . . of fusing himself with his subjects. Even the lavish way he squeezed a tube of paint directly onto his canvas symbolized a generosity that knew no limits. To the humblest subject—an old pair of boots, an empty chair—he brought the special light of his own fervor. As one critic put it, Van Gogh had the courage to look the sun squarely in the face and steal its radiance.

Beside almost 1,700 works of art, Van Gogh also bequeathed to the world—in 661 letters to his brother—one of the most moving autobiographies ever written. It shows this dauntless man trying to learn Greek in order to be allowed to preach to Dutch coal miners. You find him, his hatband stuck full of candles, painting the stars at midnight. You trace letter by letter, canvas by canvas, the collapse of his sanity and his subsequent suicide.

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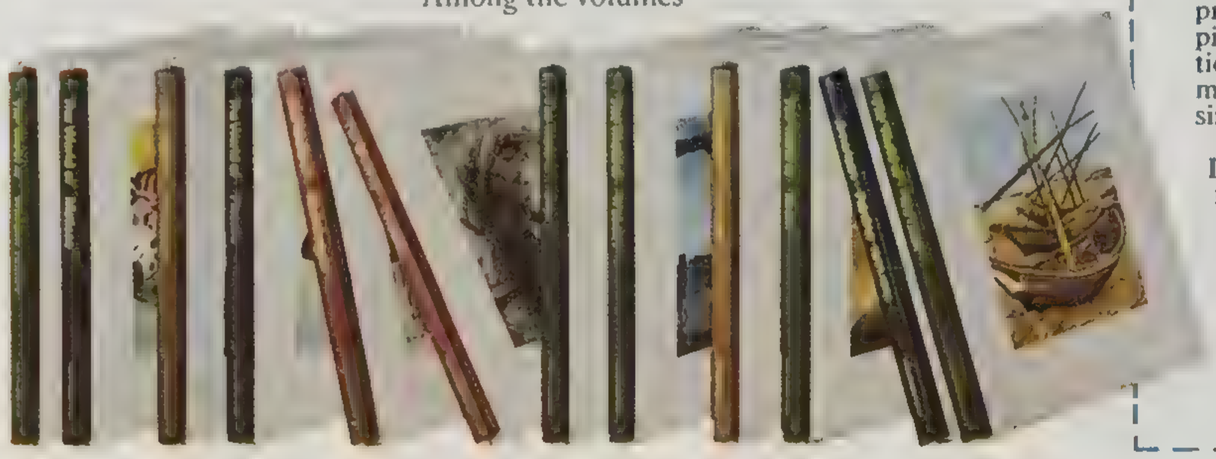
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UP FRONT

What to see, read, listen to, and watch for...

books

★★★Power! How To Get It, How To Use It
By Michael Korda (Random House). As easy to read as "Dear Abby," Michael Korda is clever and bloody right. Although he is only writing of corporate power people, he is mainly writing about men, for only a few women have come in from left field, their number growing especially if they understand Korda ploys, playing power as sharply as Wimbledon tennis.

To Korda, the power people in any organization (just enough to fill a medium closet) have instinctive, intuitive, unwritten rules. They listen to gossip but act as if they knew it and could supply more details if they cared. They are helpless in getting ten-dollar raises for their secretaries, since small sums are harder to get than big ones. They are physically incapable: can't dial, can't type, can't get a cup of coffee, and furthermore they are victims in their great *corner* offices.

Korda knows an executive "who uses the simple, but effective, device of asking any importunate woman to bring him three aspirin *before* she has a chance to say whatever is on her mind. The trick is to get one's claim as a victim in before she can put hers in. . . ." Another friend "frowns with the pain of terminal sinusitis."

Power men on the whole are pretty careful about details. Polished shoes. Gucci loafers only if the rest is correct: "You can't put Guccis on Florsheim feet, you know." Owned, not rented, limousines are a barometer, especially if the car is a "Mercedes 600 with the chrome painted black and the rear windows tinted to make the occupant invisible." No telephone in the car. In the office, however, the telephone is an active participant. "You don't even have to *place* the calls. You can simply tell your secretary, 'No calls, but if Henry Kissinger calls me back, put him through.' "

Although the high executive desk deliberately does not have an office calculator, it does have yellow legal pads; the power person's secretary has a IBM Selectric II typewriter, equipped with Bookface Academic type. The acme of power symbols shows in two possessions: a helicopter and a heated towel rack in the private bathroom, off the office.

Among the lesser symbols of power: men carry no attaché cases as their knowledge is in their heads. Women of power, however, do carry attaché cases, that signal of masculine authority. *No* handbag. If a woman carries a handbag, but no attaché case, she can use it to frighten men.

Korda quotes a woman who said, "The big thing is to sit down, put your handbag on the floor and look as if you might stay there forever. The handbag is important. Men have a horror of handbags . . . if you put it right smack on the desk, [it] tends to distract them. . . . Men are so morbidly afraid that women may use their sexuality in negotiating for power and money that the slightest sexual signal is likely to frighten them. . . ."

In the power game between men and women, innocence of the club rules often helps. So do good clothes and control, leaving hysteria to men. "The essence of power is the ability to cope with the demands of life, not to react like a paranoid at every real or imagined threat." That was what the Nixon White House couldn't cope with, leaving it with insecurity and envy. If Korda decides to follow all his precepts, by 1980 he will be Chairman of the U.S.A., unless a qualified woman with a decent cleavage puts her handbag on his desk.

★★★In the Beginning
By Chaim Potok (Alfred A. Knopf). Painful, imperfect, cleansing, this novel has its homeland in New York's Bronx but ranges to Poland, Palestine, West Germany. Its people are mainly Jews happy to be in this country.

Although the narrator is the central character, mild as cambric tea, the heart is the narrator's father, a stubby, iron-minded Polish Jew, intransigent, a fighter for the faith. In memory he burns at the thought of every killing of Jews, exhorting long-dead Jews to resist pogroms—pogroms staged like carnivals by Russians, Poles, Arabs. Stubbornly anti-Christian, unlike his son, he remains a warrior. (Appealingly, there is no marriage between the two religions to water down his rage.) The father relives again and again the old feelings, "the same horror, the same heartbreak, the same helplessness."

No treatise on love of the Torah, *In The Beginning* has more killings, much more tenderness than *Romeo and Juliet*.

—ALLENE TALMEY

movies

★★★Dog Day Afternoon
Dog days are the stifling, sultry, head-on-the paws laze of summer, when nothing goes on but the air-conditioner switch. In 1972, on a dog-day afternoon in Brooklyn, a Vietnam hero and father of two walked into a branch of Chase Manhattan Bank; fortressed himself, a cohort named Sal, and nine bank employees against F.B.I. bullets and television lenses; and demanded, along with his loot, free passage *anywhere* in exchange for his prisoners. He needed money—for a sex-change operation for his homosexual lover.

Director Sidney Lumet *(Serpico, Murder On The Orient Express)*, with the unending heaviness of an August heat wave, has drama-ed this true story beyond newsreel footage into a movie of the proven hows and possible whys, the hideous and homy details of the robbery. His greedy, gawking crowd, sawhorse barricades, hostage bank tellers with Bazooka-bubble-gum toughness rise straight from the six o'clock news. Lumet's characters wear the blemished, flat, second-rate look of reality, less real in the '70's than *Kojak's* bullish back of the neck.

Chris Sarandon sassily vamps the part of the boyfriend/lover; John Cazale (oily, ineffectual Fredo in *Godfathers* I and II) snivels with authority as the unfortunate Sal. But it's Al Pacino, as Sonny, who makes poetry of the movie's literal translation; his face a death mask caught in the molding, a meticulous structure of finely tensed emotion.

—KATHLEEN MADDEN

(Continued on page 74)



In its thirteenth season, the New York Film Festival (ends October 12) is fulfilling the festival function intrepidly. Despite its cliff-hanger existence, it gives us, at Lincoln Center, the newest, the brightest, a liberal lashing of unexpected film from way back. And, in the great tradition of truly international movie look-see, it even permits us to view highly touted bores. The movie most likely not to fall into the bore category is François Truffaut's *The Story of Adèle H.* And that's because it's Truffaut, the cerebralist poet, the humanist, the loving eye, who, this time, brings up France's newest screen/stage legend, twenty-year-old Isabelle Adjani, above, as the incomparable Adèle, Victor Hugo's love-shattered daughter.—L.L.

**** Do anything to hear, see, or read it *** Definitely worth your time and money ** Good work, deserves attention * Take note, if it suits your taste —* You have been warned

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Nicole Ronsard's MULTITONER may be the best beauty investment you ever made.

For further information about the MULTITONER, write Nicole Ronsard, 987 Lexington Avenue, New York 10021.

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CONTINUED FROM PAGE 72

art

★★★Kupka: News of a Pioneer Abstractionist

Among the first artists to abandon the representation of nature for geometric color forms, Czech painter Frantisek (Frank) Kupka joined the School of Paris—like fellow émigrés from Eastern Europe Marc Chagall and Jacques Lipchitz—early in the century. Today, new research reveals Kupka as a major modernist painter, one of the pioneers of Abstract art. In the first fully comprehensive U.S. retrospective show of his trailblazing work, opening this month at The Solomon R. Guggenheim Museum in New York, Kupka is dramatically introduced to Americans, many of them not previously well-acquainted with his vividly colorful "orphic" Cubist abstractions. A wealth of fresh material, much translated for the first time and discovered by Guggenheim curator Margit Rowell (see page 214), places the Czech master in the vanguard of nonobjective painting and—in current perspective—shows him to be a clear forerunner, along with his contemporary Robert Delaunay, of today's school of color-field abstraction based on radiating arcs, circles, and geometric bands. A beautiful show and a revelation.

★★J. F. Millet: A Popular Painter Reexamined

Now that popular art (as opposed to Pop art, which never really was intended to be a people's delight) is much discussed in the democratic climate of the U.S. in a moment of grass-roots enthusiasm, popular painters of the nineteenth century, including previously scorned academics, are getting attention once reserved for the avant-garde.

In keeping with this new interest in popular taste, the retrospective of Jean-François Millet—author of the famed "Angelus" painting, representing two peasants in a field after a hard day's work, that has inspired generations of social realists—is apposite. At the Grand Palais in Paris from October 18 to January 5, the Millet retrospective (the most comprehensive show of his works since 1887, the height of his acclaim) travels to London's Hayward Gallery next spring.

★★American Abstract Art

Following exhibitions of abstract American art at the Springfield (Massachusetts) Museum of Fine Arts, the Delaware Art Museum in Wilmington, and The Cincinnati Art Museum, New York's Whitney Museum of American Art—for decades the recognized enemy of abstract art in America—tries to reform its image in a historical survey of nearly two hundred paintings, sculptures, drawings, and collages.

Covering the works of early Abstractionist members of the Stieglitz circle as well as the geometric works of the 'thirties and 'forties that represented the genesis of Abstract Expressionism, the show illustrates the continuation of abstractions as a leading current in postwar American art. A few new acquisitions give a sense that the Whitney may be about to redress the imbalance of its collection by filling in the rather startling lacunae regarding the works of abstract artists in America.

—BARBARA ROSE

tv



NIGEL COOKE



BOURNE AND SHEPHERD

In *Autobiography of a Princess*, movie director James Ivory *(Shakespeare Wallah, The Wild Party)* fuses performances by great Indian actress Madhur Jaffrey (right), veteran James Mason; a trove of documentary film shot in the most opulent days of raj (maharaja, far right, is a gorgeous example). Result: a splendiferous, fraught movie (superb script by Ruth Prawer Jhabvala) to be seen on PBS October 13; also a fascinator book.—L.L.



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Pauline Trigère Talks Trigère





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Pauline Trigère Talks S&L

We are most grateful to Miss Trigère for sharing her splendid taste with our world of beauty. We heartily agree with her that the most important accessory a woman owns today is her hair. For these Trigère designs you can go to the S & L Salon at Rich's, J. W. Robinson Co., Sakowitz Brothers, Stix, Baer & Fuller, or to any one of the fine stores listed on page 146.

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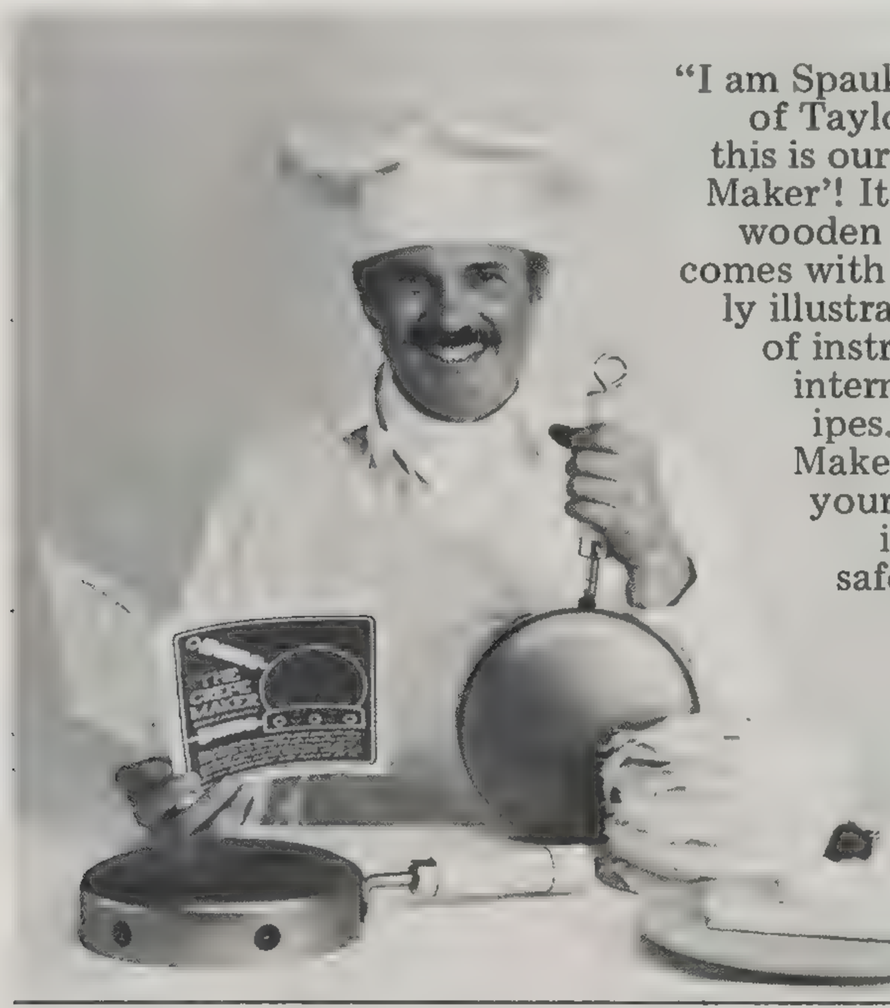
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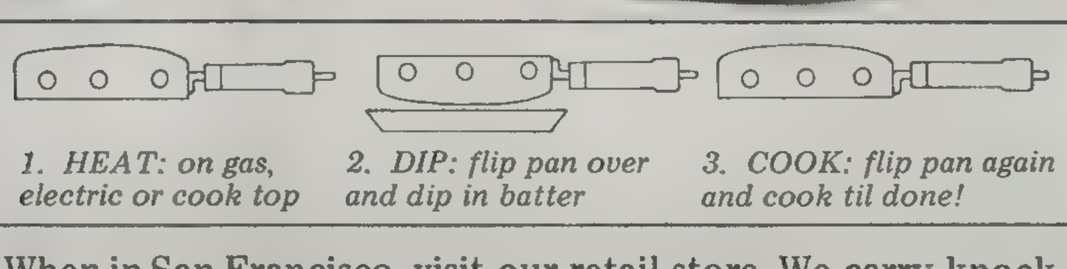
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Vogue Food

CONTINUED FROM PAGE 68

G. and F.'s Variations: In place of nutmeg use 1 teaspoon finely chopped fresh ginger or ½ teaspoon dried ginger. This preparation is equally delicious made with fresh or frozen peas or with acorn squash.

Real Tomato Aspic Made with Real Tomatoes

six to eight servings

4 pounds tomatoes, peeled, seeded, and coarsely chopped (or enough to make 4 cups of pulp)
5 basil leaves (or 1½ teaspoons dried basil)
1 teaspoon celery salt
½ teaspoon freshly ground pepper
2-3 drops Tabasco sauce
2-3 drops Worcestershire sauce
Juice of 1 lemon
2 tablespoons (2 envelopes) unflavored gelatin, dissolved in ½ cup cold water

Puree in a blender, Cuisinart Food Processor, or food mill all ingredients, except lemon juice and gelatin, till smooth. Put 1½ cups of this mixture in a large bowl. Stir in lemon juice and gelatin. Bring remaining puree to a boil and simmer over low heat for 3 minutes. Add to cold puree and stir well. Cool to room temperature, stirring occasionally. Rinse a glass bowl or decorative mold with cold water and pour in tomato puree. Chill in refrigerator for a few hours or till set. Run a knife around edges of mold; set mold in hot water for a few seconds, invert over serving dish, and serve.

G. and F.'s Variation: Surround tomato aspic with cooked shrimp, cucumber slices, and chopped basil.

Stuffed Fish in Pastry

six servings

Pastry Ingredients:
½ pound cream cheese
2 sticks sweet butter
2 cups flour
½ teaspoon salt
2 egg yolks

Fish Ingredients:
A 3- to 4-pound striped bass (or other firm white-fleshed fish), filleted (all skin and bones removed)
¼ cup finely chopped shallots (or scallions)
Salt and pepper to taste
¼ pound mushrooms, finely chopped
½ cup finely chopped parsley
1 cup clam juice (or fish stock)
¼ cup vinegar

Stuffing Ingredients:
2 bunches leeks
3 tablespoons butter
Salt and pepper to taste

Assembling Ingredients:
¼ cup bread crumbs
1 egg yolk, beaten with a little water

First prepare pastry. Mix cream cheese and butter in electric mixer till well combined. Sift salt and flour together, add. Mix on low speed (or with fingers) till consistency of cornmeal, stir in egg yolks. Divide into 2 balls, one slightly larger than the other, dust with flour, wrap in foil, refrigerate 2 hours or freeze 20 minutes.

Season fish fillets on both sides with salt and pepper. Butter a 2-inch deep baking dish long enough to hold the fish. Sprinkle shallots in it. Place fish on shallots, cover with mushrooms and parsley. Add clam juice, vinegar, and enough water just to cover. Cover with a piece of buttered foil; poach in 350° oven 6-8 minutes. Do not let liquid boil; do not overcook. Remove fish and vegetables from baking dish, drain, let cool. Raise oven temperature to 400°.

Prepare stuffing. Wash leeks, cut off and discard green part, saving a few for decoration. Chop leeks coarsely and cook, covered, in butter over low heat, stirring often, till soft and translucent. Let cool to room temperature. Season.

Roll out smaller ball of pastry in a "fish shape" large enough to hold fillet and leave an inch border all around. Lay this on a buttered baking sheet, sprinkle with bread crumbs. Lay one of the fish fillets on it; cover with drained mushrooms, shallots, and parsley; then leek puree. Cover with other fish fillet. Roll out second ball of pastry in same shape but somewhat larger. Lay it over all, seal by pressing edges of dough together. Trim off any excess dough, which can be rolled out again and used for decorations if you like. (Fish scales, fins, a peppercorn eye in a circle of dough, etc.) Brush pastry with egg yolk, bake 15-20 minutes or till nicely browned.

(Continued on page 102)

Cartier, Pucci, Bill Blass, Givenchy.
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a Mark for yourself.



The Pucci Edition Mark IV

For 1976, there's something noticeably new about America's classic personal luxury car, Continental Mark IV. Some of the most significant designers in the world have coordinated the colors and put their names on limited editions of the Mark IV.

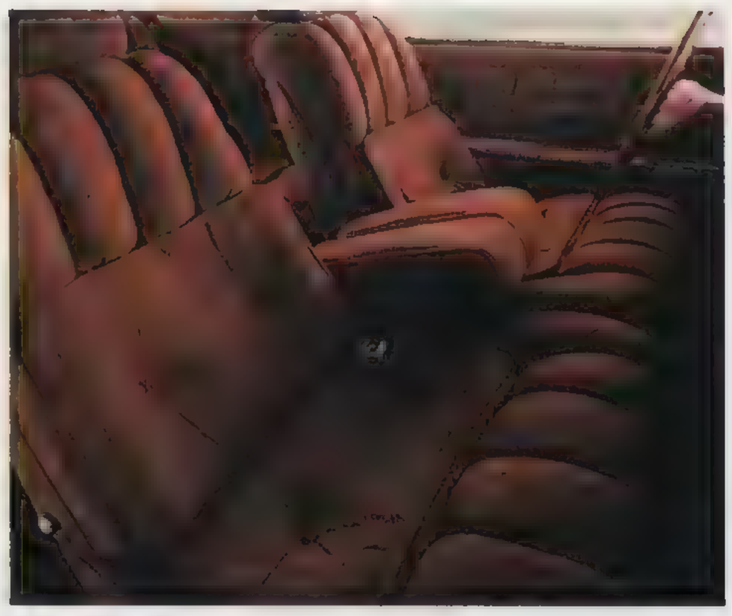
The Cartier Edition Mark IV.



Cartier has made its mark with precious jewelry. So the new 1976 Cartier Edition Mark IV is a creamy grey—the color of fresh water pearls. Its interior sustains the monochromatic look with grey velour or leather-and-vinyl. The opera window bears the golden Cartier signature, as does an identifying plate for the instrument panel. This plate will be engraved with your own name as well.

The Pucci Edition Mark IV.





Emilio Pucci has made his mark with unique color combinations in luxurious fabrics. The new 1976 Pucci Edition Mark IV is just such a statement in color and luxury. A deep, vintage burgundy with a landau roof in gleaming silver vinyl. Inside, velvety burgundy velour with a loose pillow-back look. On the opera window and your personalized instrument panel plate, Emilio Pucci's renowned signature.

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Dark Jade	White	Rose	White	White

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Vogue Ready Beauty

HOW TO SHAPE ORIENTAL EYES

Far Eastern influence in fashion sweeps on to your makeup

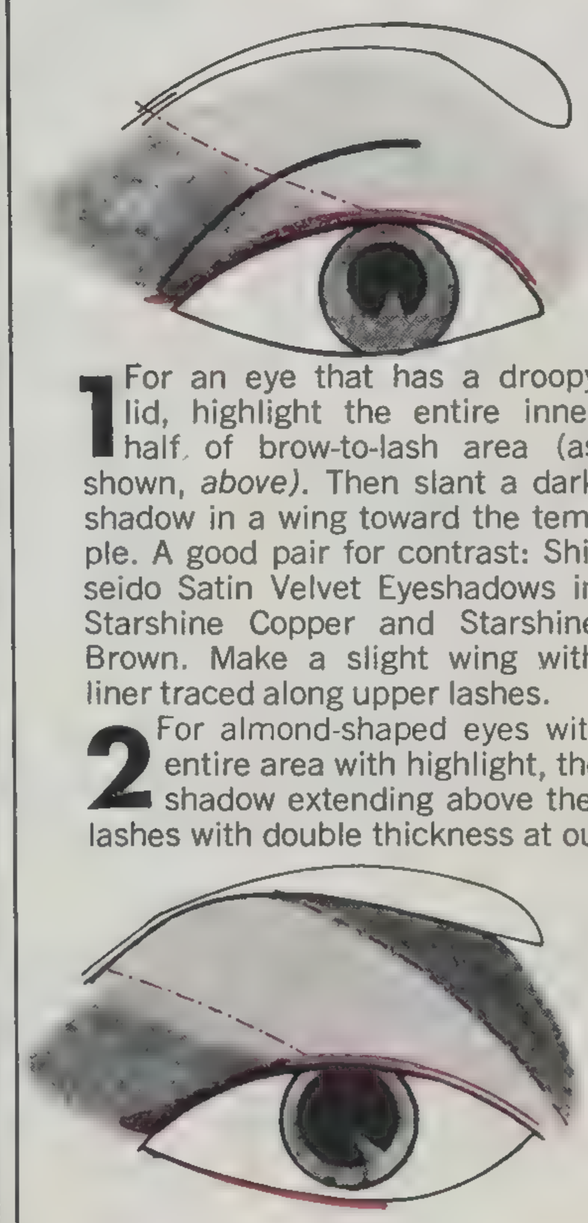
An obi-sashed kimono and lotus-blossomed chignon do not an Oriental look make. An all-American face peeping above a mandarin collar doesn't always cut it. It's fun to try out a brand-new makeup that follows the form and feeling of the clothes. That's why Vogue has worked up some super new tricks to give the lure of Oriental eyes, with the help of the people at Shiseido Cosmetics. *Below:* find our solutions for narrowing and lengthening various eye shapes . . . we think there's one that will work for you.

Regard, right, the essence of Oriental ease . . . Hanae Mori's thin wool knit kimono in black and white.

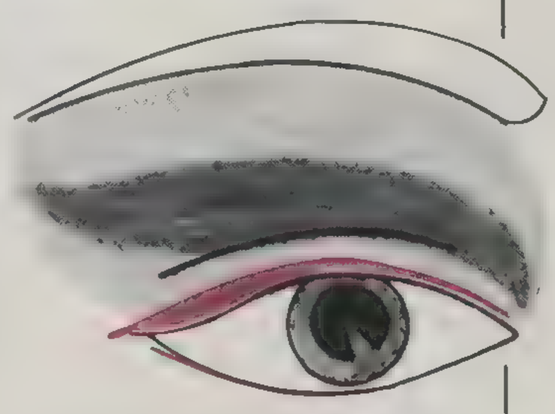


DEBORAH TURBEVILLE

Object: sublime eyes



Highlight and shadow are nice when you use ivory and brown colors . . . become striking when you juxtapose gold and dark green.



1 For an eye that has a droopy lid, highlight the entire inner half of brow-to-lash area (as shown, *above*). Then slant a dark shadow in a wing toward the temple. A good pair for contrast: Shiseido Satin Velvet Eyeshadows in Starshine Copper and Starshine Brown. Make a slight wing with liner traced along upper lashes.

2 For almond-shaped eyes with a small lid, *above,* cover the entire area with highlight, then superimpose a "flame" shape shadow extending above the crease. Use liner across upper lashes with double thickness at outside corner, and halfway under lower lashes.

3 For deep-set eyes, highlight the center area only on a diagonal slant from inner eye corner, *left.* Shade diagonals on either side. Liner extends ¾-way across upper lashes, halfway under lower ones (both starting from outside edge).

MARTHA VOUTAS

Fragrance to fit the theme

While we're paying close attention to the Orientally-turned-out you, let's not forget about fragrance. A French floral won't be very convincing, so why not try a scent specifically influenced by the East. One is Ginseng, a creation of Jovan, that now comes in soap as well as in cologne spray mist and perfume strength . . . it lends authenticity, no?

...and suddenly nothing is the same*



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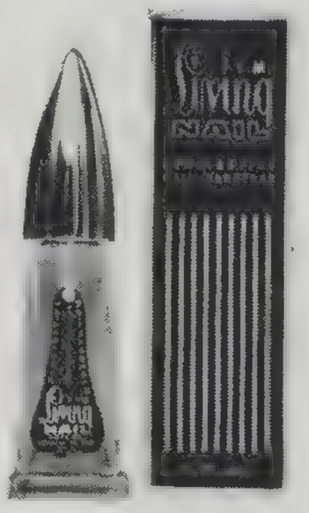
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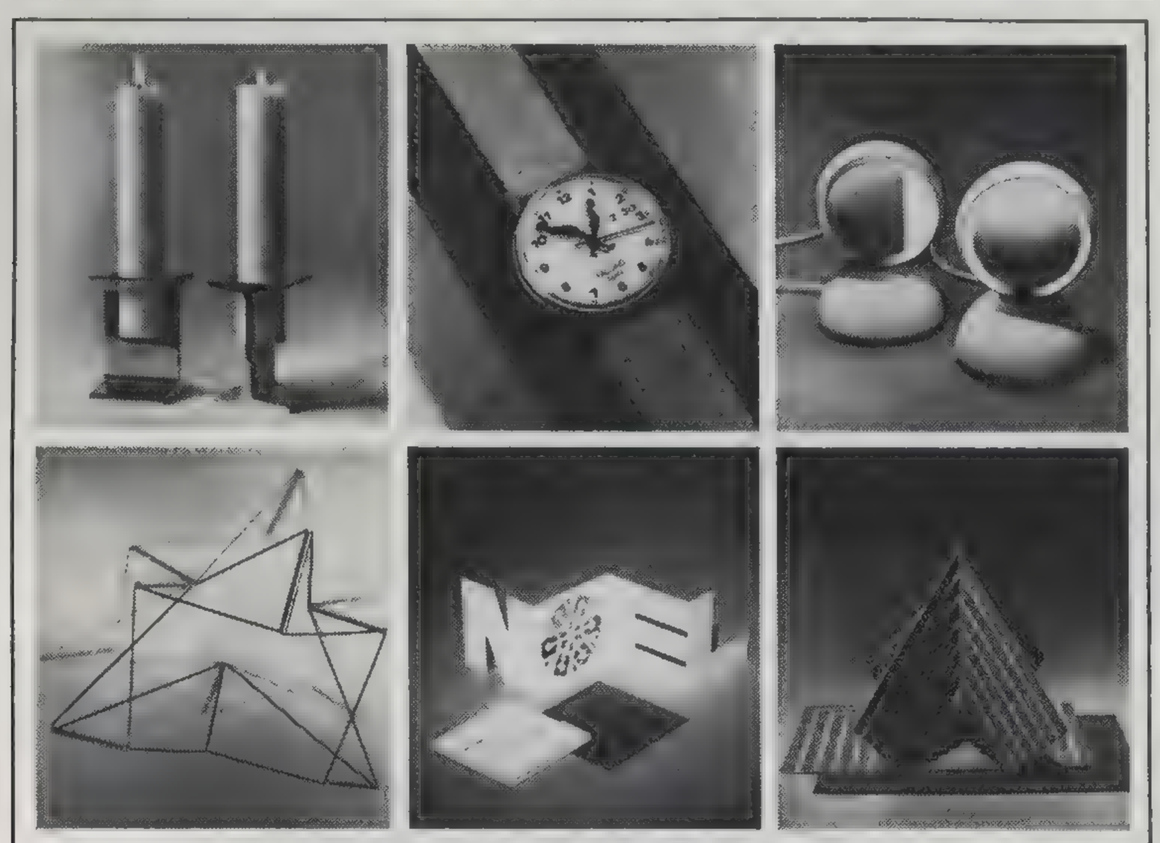
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Your Q.'s Our A.'s

Beauty queries from readers, with answers from us and experts we call on

Q. I am going to an afternoon wedding and continuing on to dinner, so I can't stop to change into an evening makeup. How can I make my day makeup work?

A. Your best friend here is a charcoal-colored eye crayon or pencil. A couple of strokes smudged onto lids, winged out toward the temple, will give a more dramatic effect. Take along a pot of gloss to slick up lip color and a compact of face powder with sparkle to change from a matte look. Be sure to touch on an extra bit of blusher for heightened cheek color.

Q. I am in my early thirties and already have grey hair. I don't want to change the color, but my skin tends to look washed out in contrast. What should I do?

A. Grey hair, even on young women, can be draining, says Dillon, makeup master at Charles of the Ritz Salon in New York. Don't try to get the color back in your face with just a darker foundation, he advises. All colors in your makeup palette should be strengthened. Deepen the brown or taupe shadows on eyes, eliminate pastels. On lips, go one shade warmer, same for blusher (if you're using russet, for instance, go to brick). Use a rinse on grey hair to keep the color clear; grey hair has a tendency to go yellow and that will deaden skin tone even further.

Q. I am considering having my hair colored in tonalities of brown. As I am naturally fair, how shall I darken eyebrows and lashes to match?

A. The best way to cope is with eyebrow color pencils, in several different shades. Don't use just one dark color or you'll get one harsh line. Get yourself a tiny brush (or a toothbrush) and brush brows down, separating hairs. Stroke on two or three colors like light-, medium-, and dark-brown shades from Automatic Eyebrow Pencils by Maybelline; shade brows naturally, then brush smooth. For lashes, try a mascara that builds and thickens lashes in colors from black to dark green. A good one to try, Great-Lash Mascara from Maybelline.

Q. What causes broken capillaries, those tiny, red "spiders" on my face? Is there any way to get rid of them?

A. The most common causes of broken capillaries are 1. radical temperature change on sensitive skin (wind whipping at you on a ski slope, for instance), 2. a physical trauma, or 3. overzealous squeezing of blackheads. New York electrologist Connie Pearcy handles broken capillaries by inserting a high-frequency needle into the "spider," drying up the capillaries, ceasing blood flow through them. Dermatologists, too, are equipped to handle the problem but say some problems can't be helped. Many broken capillaries are caused by medical problems, so check with your doctor before undergoing treatment.

Q. I am hounded by ugly stretch marks from my first pregnancy. Is there any way to get rid of them?

A. The majority of cases can't be helped according to Dr. Norman Orentreich, clinical associate professor of dermatology at New York University School of Medicine. If they are thin and red, the passage of time and exposure to the sun may help to diminish them. If they are fairly wide and thick, surgery is a possible answer. Silicone to induce regeneration of dermal tissue (the separation of which causes stretch marks in the first place) is successful in only 20 percent of the cases. For the rest, there's small chance of complete eradication.

One nutrition expert we spoke to says research reveals that lack of zinc and vitamin B_6 is the culprit that causes stretch marks. He advises 2 milligrams of zinc and 25 milligrams of B_6 a day will tend to prevent further marks.

photograph by David Hamilton



Lalique Crystal Flacon

"Farouche"

The perfume created by NINA RICCI, Paris
for all the women you are.

Vogue

HAIR NOW

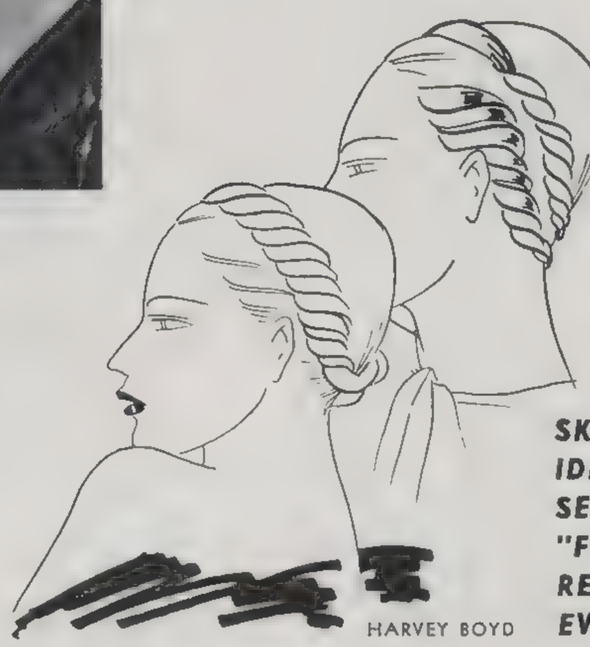
The comeback of braids . . . the smaller, neater head . . . new interest in swept-back hair . . . notes from Paris and L.A. . . . new makeover service . . .

smooth

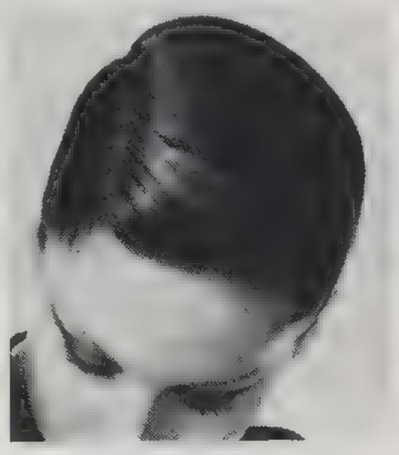


The hairstyle above, created by Harry King of Cinandre, can be achieved by blow-drying hair smooth, then fastening it in a small bun at the nape.

There is a timeless, seasonless quality to fashion now that is being echoed in our current feeling for hair. Extremes—whether of cut or color—are out. Just as sequins have become blatant, extravagant hair has become obsolete. Hair is not only shorter but smoother than ever—one can see the shape of the head, as in the picture *below right*, styled by Christophe of Carita, where a glossy crown curves sleekly into the nape.



HARVEY BOYD



SKETCHED HERE, ALEXANDRE'S IDEAS FOR THE COMING SEASON, CHIGNONS "FICELLES," HERALDING A RETURN OF BRAIDS FOR EVENING.



PENN

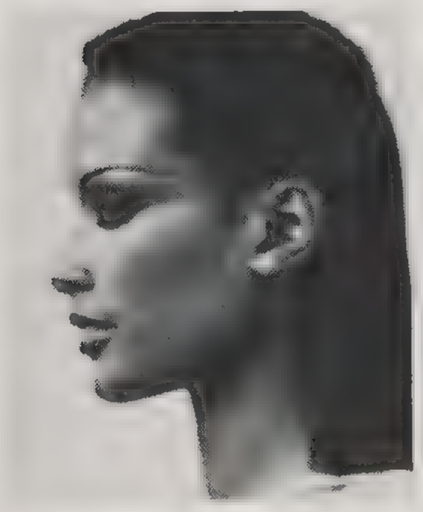
Not only is hair smoother and sleeker, it is also moving away from the face, as if lifted and sprung back from the forehead and temples. Whether rolled and pinned as in the hair above (styled by Harry King of Cinandre) or brushed back, free and short, the effect is the same—a new frame for the face.

BEDFORD VILLAGE STREAKER

Notes from a trusted correspondent: "Chuck Machata, besides being the Bedford Village [N.Y.] Streaker, is quite a character—interesting looking, full of ego, and a superb hairman. Not the usual run-of-the-mill stylist—his streaking is fabulous—he really cares about his customers' hair and is a terrific technician. . . . Chuck moved out of New York because he is an ardent lobster fisherman, keeping his pots off the American Yacht Club in Rye. . . . He has two salons, one in Bedford, one in Armonk."

TRY A SUGAR CURE

If your hair appears lifeless after a permanent or coloring and seems prone to breakage, you might have a sugar problem. According to the Nardi Salons of New York and Scarsdale, if your hair is brittle after a permanent, you may need to reestablish the sugar bond, and to achieve this, the Nardis give their clients molasses treatments. To do at home: Apply blackstrap molasses to your hair and let stand for one hour. During this time the molasses will become very hard; but don't be concerned, it will wash off easily—just keep rinsing. When completely rinsed, style as usual; you'll find your hair has much more energy —and softness. We saw several heads of fragile, permed hair that looked wonderfully rejuvenated.





Two simple variations for relaxed hair: above, for evening, smoothed straight back on one side, free on other. Right, tucked up loosely and held by combs. Hair, Christiaan.



Blunt as a fine silk tassel—and just as lovely to the touch—that's the hair look, *above* —easy to talk about, but harder to achieve. Try a steady diet of Pantene Shampoos and Conditioners they work to make rough hair smoother.

DUANE MICHALS



STEVE SCHAPIRO

Cold cuts and haircuts:

The last sudsing on the whole *Shampoo* saga naturally would have to surf up in Malibu. Where else? Hairdresser Bernie Safire decided to put his lox and locks together and opened the Bagelah—Malibu's one and only hairdresser-cum-deli. Lately it's been the one and only tourist attraction. Apparently not only does Dyan Cannon come in for her weekly corned beef and streaks, but Dylan has been known to sneak in a shearing in Bernie's upstairs salon while wife Sara sits downstairs at the deli's health-and-juice bar. (There are also corner backgammon games everywhere!) Basically, Bernie does a blunt cut and specializes in Malibu highlighting. His clientele is half men and half women and leaning toward the sunstreaked natives . . . although you don't have to be a Ryan O'Neal or an Anouk Aimée to enjoy the Bagelah—you only have to be rich enough to have one of Bernie's $40 haircuts.

CONTINUED ON PAGE 98

Nature colors hair in soft, subtle ways—so does Clairol Super Streak®.

Only at your beauty salon.





Healthy looking young natural hair almost always has variations of color, highlights or shadings streaming through it. That's the beauty of it.

And now there is Super Streak. Clairol's exclusively professional technique that lets your hairdresser duplicate nature's beautiful dimensional effects. *More softly and subtlety than ever before possible.*

You see, Super Streak uses professionally designed, patented cups which allow your hairdresser to *select and place the exact number of hair strands to be highlighted or shaded, exactly where you both want them!*

With lightweight, comfortable Super Streak Cups your hairdresser can create dimensional effects as soft and natural as Highlighting or Tone-On-Tone (gentle blonde-on-blonde, brown-on-brown; red-on-red. *Great* if you're color shy). Or, more glowing variations like Marbleizing, Halo-ing, Framing, Icing, Flaming. Even Frostings look more delicious than ever. To help you decide, ask your salon to show you the colorful Selector Book. It doesn't matter if your hair is natural, colored, blonded or even gray, there's an effect that will add new dimensions of beauty. And only the skill of your professional hairdresser and Super Streak can do it.





Today, ask your beauty salon for a

Super Streak by Clairol

© 1975 Clairol Inc.

National Beauty Salon Week—October 5-11, 1975.

Now, in 22 lovely colors you can give your nails the protection they need to grow long and beautiful.



Sally Hansen®
HARD as NAILS®
with NYLON

Vogue
CONTINUED FROM PAGE 96

HAIR NOW

Tender treatment coming up for winter hair—no more flattened locks, grown lank under heavy caps—hoods are here again!



MIKE REINHARD

MAKEOVER SERVICE



Complete makeovers are now being done at the Louis-Guy D Salon in New York. Included in the $35 price are a protein facial pack and L'Oréal conditioner. First, a "before" photograph is taken, top picture, then hair is studied, treated, and cut. For Kathy Newman, above, Louis cut hair evenly all around, sides slightly angled to turn under. For the final effect: facial and complete new makeup.

ISHIMURO



PARIS NEWS—NEW RAZOR CUT

HARLOW, TOP NEW PARIS STYLIST, HAS INTRODUCED A VERSION OF HIS "TRIANGULAR" CUT, RIGHT. THIS CUT WORKS WITH ALL FACE SHAPES, ALL KINDS OF HAIR.

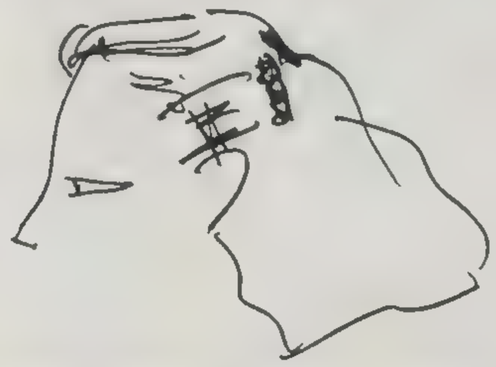




HARLOW'S TECHNIQUE, ILLUSTRATED AT LEFT, GIVES VOLUME TO THE THINNEST HAIR. THE TOP SECTION OF HAIR IS PULLED UP IN A KNOT AND THE BAND UNDERNEATH CUT WITH SCISSORS, SQUARING THE NAPE. THEN TOP HAIR IS LET LOOSE AND CUT IN A TRIANGLE. FOR THE FINAL STAGE, LEFT, HAIR IS WET AGAIN AND TOP LAYER SHARPENED WITH A RAZOR TO FALL SMOOTHLY.



It's a styling wand, it's a blow dryer, it's Super Brush—a new styler/dryer from Remington that makes single-handed styling as easy as brushing—circular brush works while hair dries.



A SPARKLING HIT AT ST. LAURENT WAS THE RHINESTONE CLIP, SKETCHED ABOVE. GIVES A LITTLE GLITTER AND AN EASY LIFT.

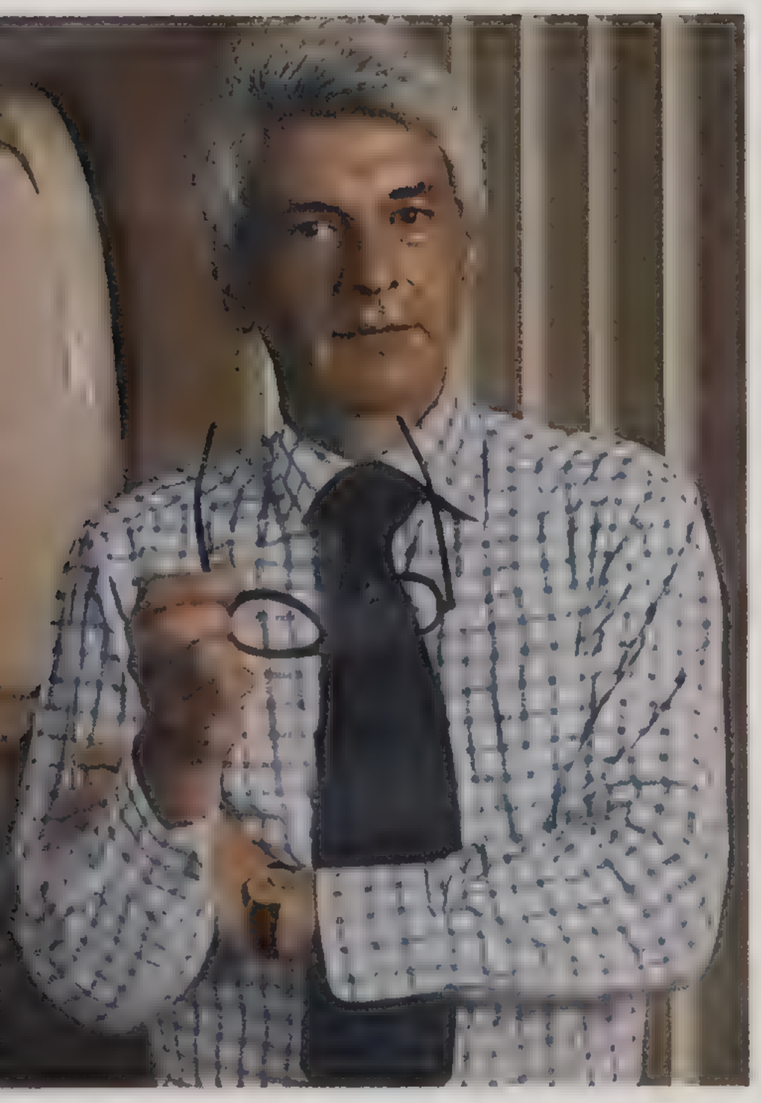
LIBERATING THE SALONS

It's happening all over—men moving into the world of the beauty salon—not as workers but as customers. For many years, it was illegal for salons to serve both men and women.

Recently, lawsuits have succeeded in overthrowing these restrictions, so that, today, beauty salons can serve men in 44 states. The international chain of Seligman & Latz says that 90 percent of their salons are welcoming men for: cuts, perms, haircolor, and—a growing interest—facials. The Glemby chain has also noticed an increase in male customers—up about 15 percent from last year. In New York, Raymond & Nasser report a steady growth in permanents, haircoloring, and scalp treatments for men. It's good news. As New York State Supreme Court Justice Sidney H. Asch wrote, "Our survival . . . is not more likely to be assured by an insistence on traditional hair cutting than by adherence to traditional attitudes which are no longer relevant."

"The new romantic looks can take the heart out of your hair. 30 minutes with condition* will put it back."

Pierre Henri



"Personally, I love the romantic looks.

I also hate them. I love what the soft waves, bouncy curls, and fluffy bangs do for you. I hate what the permanents, stiff brushes, brush rollers can do to your hair.

They can turn soft into strawlike, bouncy into broken, fluffy into frizzy.

Now I'm not suggesting that you switch to some Plain Jane hairstyle. But I strongly suggest that, along with the romance, you give your hair a good sensible dose of condition* Beauty Pack Treatment from Clairol.

Of course, condition* may cost a little more than most other conditioners, but it's loaded with protein.

In just 30 minutes, condition* sinks right into the hair shaft, supplying protein to the deprived hollows.

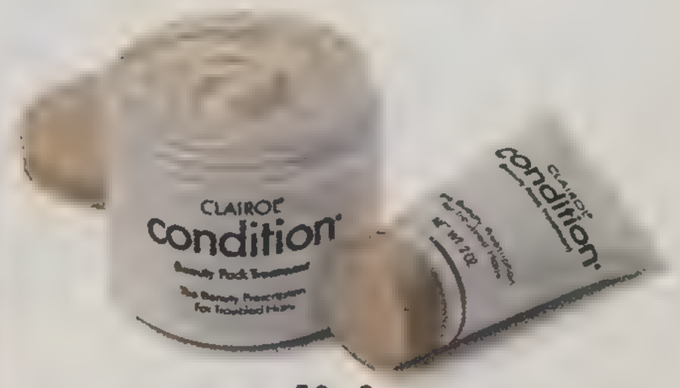
It adds new body and manageability, helps repair split ends, and gives your hair a terrific shine.



You give it permanents. **Brush it out.** **Roll it up.**

If you really want your hair to look romantic, give it a little love. Give it condition*."





condition*

The 30-minute treatment for mistreated hair.

COSMETICS BY CLAIROL

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White Shoulders®

The beautiful and lasting perfume specially created for the American woman

Evyan Perfumes, Inc.

Evyan's salute to the Women of America



With admiration for the great contribution American women have made toward the phenomenal growth and accomplishments of our country

---from the pioneer days, to the space age

We Salute you!

Vogue Food

CONTINUED FROM PAGE 82

Montmorency Chicken

six servings

A 4- to 4½-pound capon or roasting chicken
Salt and pepper
1 cup wild rice
¼ pound chicken livers
3 tablespoons finely chopped scallions
4 tablespoons butter
2 tablespoons chopped fennel (or 1 stalk celery, chopped)
1 carrot, chopped
1 leek, white part only, chopped
½ cup chopped parsley (or ¼ cup each chopped parsley and tarragon)
1 egg
6 carrots, peeled and cut into 1-inch lengths
12 pearl onions
12 cloves
1 bottle champagne (or 1 bottle dry white wine)
Juice and rind of a lemon
3 egg yolks
2 cups sour cream

Wipe capon with a damp cloth, season inside and out with salt and pepper. Cook wild rice in 2 cups salted boiling water for about 15 minutes or till grains of rice open; drain. Fry chicken livers and scallions in 2 tablespoons of the butter over medium heat for 3-4 minutes. Coarsely chop livers and scallions together in a large wooden bowl. Sauté fennel, carrot, leek, and parsley in remaining butter for 10 minutes, stirring occasionally. Add to liver-scallion mixture along with rice and egg; mix thoroughly and season to taste with salt and pepper. Stuff capon with this mixture, but not too full; truss it or cover opening with a crumpled ball of aluminum foil. Any leftover stuffing can be baked in a buttered dish for 15 minutes at 350° and served along with chicken.

In a heavy casserole (with a tight-fitting lid) large enough to hold the capon and the vegetables, put the capon, breast side up. Surround it with carrot slices and onions, each onion studded with a clove. Pour the champagne or wine into casserole and cover. Cook over medium heat till it begins to boil, then reduce heat to low, and simmer, covered, for about 1½ hours or until drumstick moves easily. Remove capon, carve it, and put it and vegetables in a large ovenproof platter. Moisten with 1 cup of liquid from casserole and keep warm in low oven while you prepare the sauce which gives this recipe such distinction.

Add lemon juice and rind to casserole, raise heat to high, and cook, uncovered, till liquid is reduced by at least half. Remove from fire and let cool a bit. In a fairly large bowl beat the egg yolks and sour cream together, season with salt and pepper. Beat in a cup of the warm liquid from the casserole, a tablespoon at a time, then pour it all back into casserole and cook over lowest heat, stirring constantly, till sauce thickens. Do not let it boil or it will curdle. Serve the capon and vegetables with a little of the sauce poured over them and the rest passed separately. Any leftover sauce can be served over any warm cooked vegetables.

When Daniel Bouché as a very young chef worked in Boston and at Maxim's in Chicago, he became very fond of certain American food. He misses our clam chowder, black bean soup, sweet corn, and American steak—especially the steak, although he doesn't miss the ketchup that often goes with it. In a moment of nostalgia Bouché created a steak, but with a French twist. As he says, *"Pour une fois, oublions le ketchup!"* and try:

T-bone Steak with Marrow Sauce

two servings

T-bone steak
Coarse salt, freshly ground pepper
Oil
5 1-inch slices of marrowbone
1 tablespoon butter
1 heaping tablespoon finely chopped shallots
¼ cup white wine
¼ cup sour cream
Salt and pepper
2 tablespoons finely chopped parsley or chervil

Put slices of marrowbone in a pot, cover with cold water. Heat and simmer for 5 minutes, then remove. Scoop marrow out of bones. Sauté shallots in butter, season with salt and pepper. When shallots are soft but not brown, add wine, raise heat, cook till wine is reduced to half. Then add marrow and sour cream; cook over low heat, stirring often. Sprinkle with parsley; pour over cooked steak which you have prepared by seasoning with coarse salt and freshly ground pepper and frying in very hot oil to desired degree of doneness. (Continued on page 124)

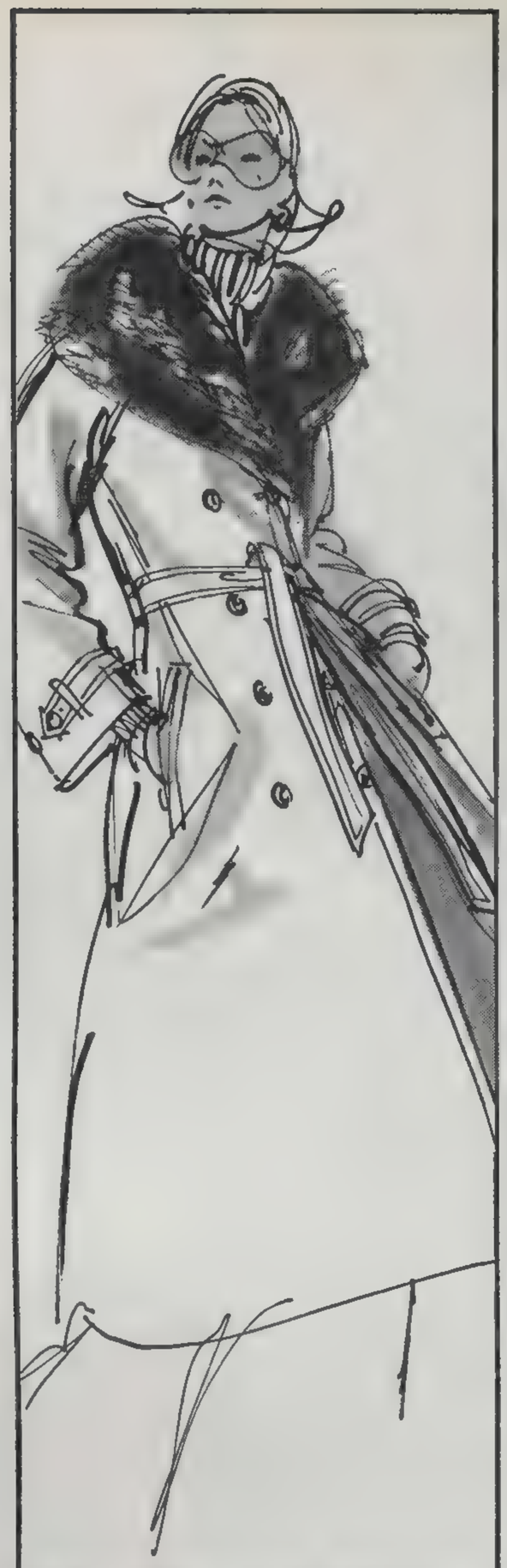


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Impeccable. The pure virgin wools. The thorough coordination. The way you look in Pendleton. Wool crepe jacket, $70; skirt, $30; Country Sophisticates® blouse, $20. Misses sizes. From our exclusive collections. At your best stores. Or write Pendleton Woolen Mills, Dept.H-105, Portland, Oregon 97201.

Pendleton®... welcome to our world®



The Star of Winter

Lustrous canvas of 65% Dacron* polyester/35% fine combed cotton treated with **ZE PEL*** to repel rain and stains. Above the softly tailored raglan shoulders, a superb shawl collar of natural raccoon . . . each skin hand picked for superior quality and silken touch. The inside story is Borg's magnificent pile lining. In all, the most definitive fashion coat statement of the year. Beige or Brick. Sizes 6 to 18. About $185. Higher far west. *DuPont Reg. T.M.

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NOW AND FUTURE CLASSICS?

Beautiful new contenders in the perfume immortality sweepstakes . . .

"Today, women are so adventurous, so much more experimental that new perfumes must constantly be created to satisfy their wishes. In the past," says the president of one of the great essential-oil houses, where perfumes are originated, "we could anticipate a lifetime of twenty-five or fifty years for a great fragrance. **Quelques Fleurs, Chanel #5,** and **Shalimar,** all well-loved today, are all pre-1925 examples. Now we spend as much creativity and time on a perfume we expect to live for only a few years as on one that would go on forever; there is always the chance that a new, enduring classic will be born." This month there is a record number of new perfumes being introduced, and some of them may still be giving pleasure in the year 2025. If you'd like to be the first to wear a future classic, consider . . .



Nuance— If you speak so softly that he leans very close . . .

Insinuating and very delicate —but lingering. That was Coty's idea for Nuance, a delicate overlay of hyacinth and jonquil above roses and jasmine with the woody green of oakmoss buried deep down. This is the first new perfume in almost a decade from the house that perfumers name as the inventors of modern fragrance—they haven't lost the knack. . . .



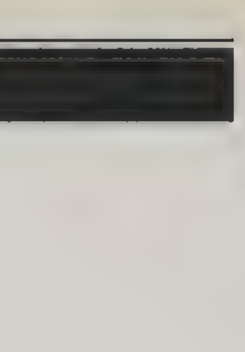
Madame Jovan— If you like the classic arrangement in which opposites attract . . .

Jovan, never one for halfway measures, means to appeal to the all-woman woman (for the all-man man, there is new Monsieur Jovan) and offer her a classic perfume balance: a world of flowers ruled by the queen (rose) and princess (jasmine) of perfume. Chypre, patchouli, and vetiver balance the equation with the smoky sexuality they always lend to a perfume.



Stephen B.— If you like to surprise with a fresh slant . . .

Stephen Burrows made his mark on Seventh Avenue as an award-winning designer with a new kind of moonshot modernity, doing sexy clothes with a sense of humor. Now he's done a fragrance for Max Factor in that mood: a twist of citrus in the top note that gives way to a floral bouquet of hyacinth, jasmine, and roses over mossy tones and the deep glow of amber and musk for a lingering but light-handed sensuality.



Aviance— If you relish the idea of suiting perfume to the mood . . .

Prince Matchabelli is aiming for a moonlight frame of mind with this one. To transmit a message of all-out feminine mystery and allure, the perfumers chose muguet and ylang-ylang, rose and jasmine over woodsy green notes, with a suspicion of musk somewhere in it.



Jontue— If you've considered running off with Robert Redford. . .

You'd rather be adored than be pals . . . Scarlett and Zelda are your kind of people—has Revlon got a fragrance for you! A bloom of flowers—heady tuberose and jasmine, honeysuckle, jonquil, and narcissus, spicy carnation—over the hothouse scents of patchouli, coriander, and sandalwood. Definitely not "green" —claret velvet is more like it.

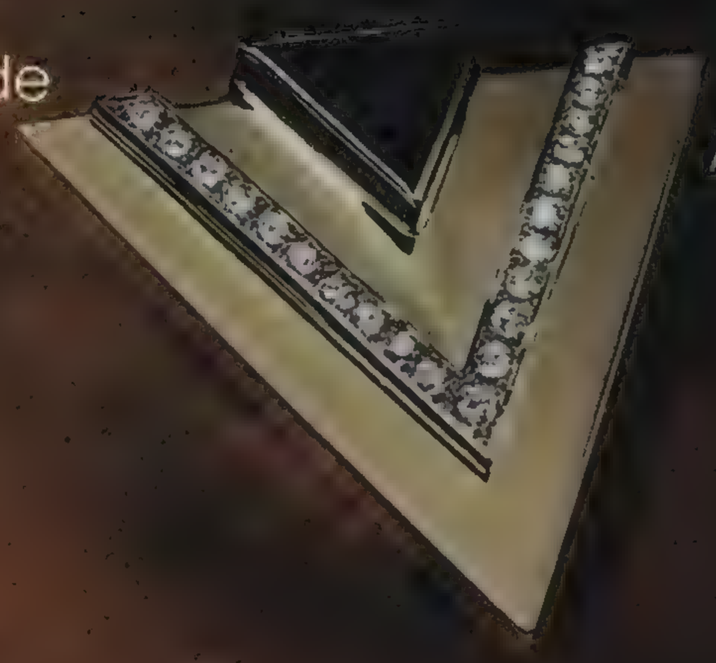


Daisy L.—If your second-best fragrance is fresh air . . .

The thought here was to compose a spirited fragrance that might convey a lovely sense memory of, say, picnicking in a field of spring flowers. There is a surprise of sunny mandarin oil in the top note over a clean flowery bouquet, and to take you through the deeper hours, it's balanced by velvety woodsy and mossy notes. A very sprightly fragrance from Love Cosmetics by Menley & James. . . .

KEITH TRUMBO

You're the last person
to have an old hat attitude
towards diamonds.



A diamond is for now.

A diamond for sheer beauty. For sparkling diamond pieces starting as low as $200. De Beers Consolidated Mines, Ltd.

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Pears Natural Transparent Soap –so clear your beauty shines through.

English women discovered Pears™ Natural Soap almost 200 years ago.

Pears is made from precious glycerine. Cedar. And thyme. Then slowly aged and mellowed to a sheer transparency.

So Pears cleans gently. Naturally. *Without* harsh detergents.

As Pears cleans your skin–its fine herbs and oils moisturize it, too. And help keep your skin soft and smooth.

Learn why generations of English women let nothing touch their faces but water and Pears.

Pears–imported from England. And available at your druggist's now.



Pears Natural Transparent Soap

Introductory offer: For regular size bar, send name, address, and 50¢ for postage and handling to Pears Offer, P.O. Box 2345-V, Bridgeport, Ct. 06608. Limit one per family.

NEW LOOK MAKERS

Ideas, tips, books, tools— fresh starts for you to use now

Moonlit

A new moonscape makeup—a special effects fantasy by Serge Lutens using the moonlight tones of the Venetian Pearls collection of makeup by Christian Dior. Crescent eyes, right, fashioned by new Gel Creme eye shadows . . . palest face, thanks to a new foundation color, Lunar Pink.



Shine Un

For faces that shine—against their will, a new water-base, oil-free makeup that promotes glow without gleaming. Called Super Un-Shine, Max Factor makes it in 6 shades.

Hubert de Givenchy is now doing for eyes what he's always done for bodies . . . dressing them with considerable panache. Givenchy has designed specs with a "wide open" effect to give even close-set eyes a broader perspective.

Makeover in a snap

Is a new look eluding you? We've seen a fresh idea that may help . . . a complete photographic makeover from Sandy O's "Faces By Mail." You send a Polaroid picture of your face (glasses off, please) and a description of your skin and coloring. Expect in return an 8"x10" blowup with a transparent overlay on which Sandy has mapped out colors to complement your tone and structure. Charge: $8.50. Find out more about it by writing: Sandy O's Faces, 123 Main Street, Cold Spring Harbor, New York 11724.

BIG SEND-OFF FOR ORLANE'S MAQUI POCHETTE, 3 DUAL-COLOR DESIGNER EYE PENCILS IN A LEATHER-LIKE ENVELOPE: $5 WITH $6 PURCHASE OF ORLANE COSMETICS.



mascara wand-wielding, a cinch with new reed-thin brush that licks on Love's Really Rich Lash Lengthening Mascara

FACE-"LIFT"

Constructive cure for the he-she ho-hums . . . have a facial together! Jane Sebeyran is giving them to both sexes at her Institut de Beauté, 29 East 61st Street, N.Y.C. . . . gets your skin back in the game.

Beautiful-body book

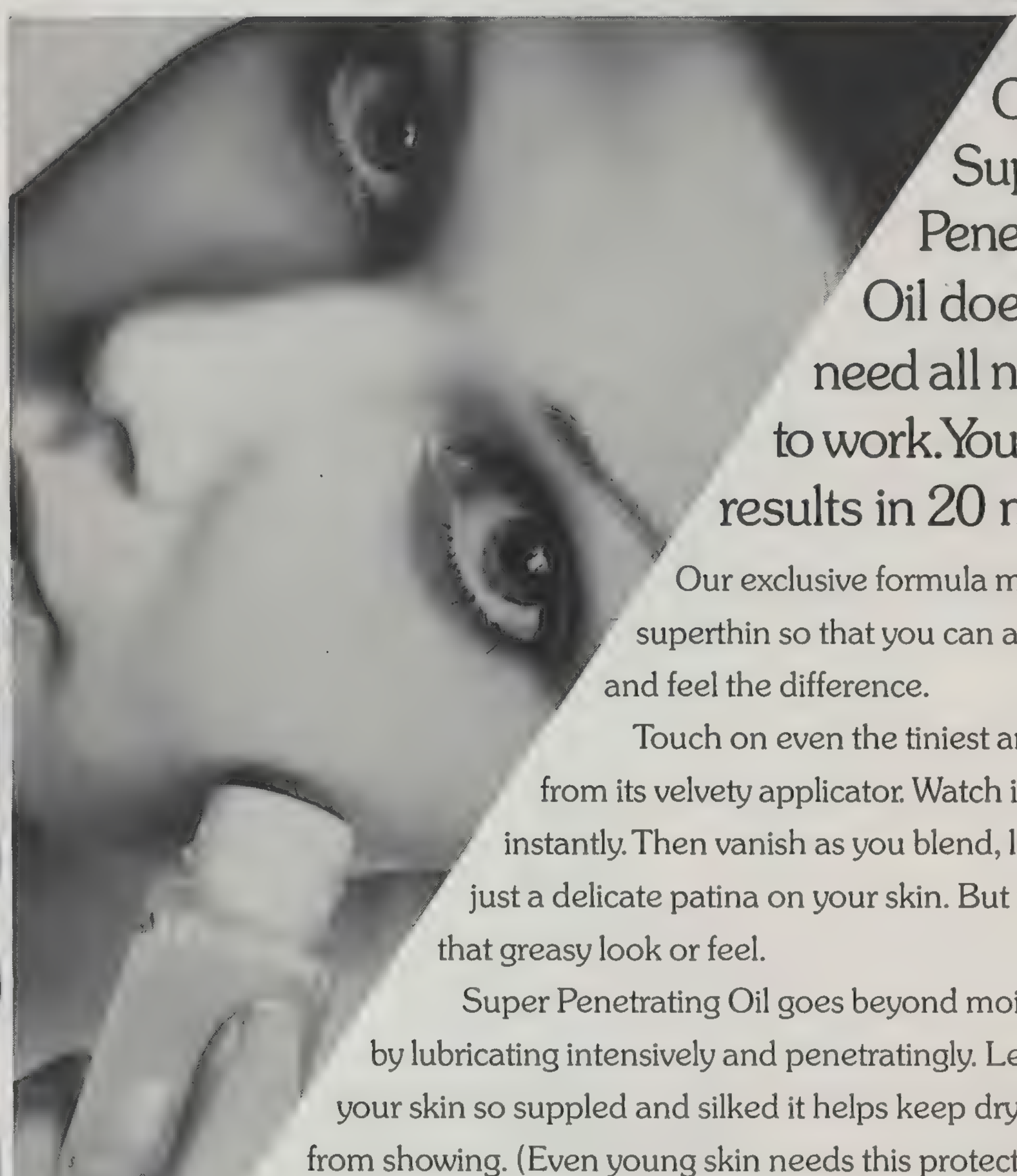
Of all the lose-weight-without-losing-your-mind offerings we've seen lately, one book in particular makes sense to us. *Activetics* by Charles T. Kuntzleman (Peter H. Wyden, Publisher, $9.95), the national program director of the YMCA Fitness Finders Program, explores the simplest possible solutions for shaving off pounds during normal daytime activity . . . without exercising or sitting in steam baths.



HALSTON

PERFUME SPRAY PERFUME COLOGNE SPRAY COLOGNE

Denney Frances



Our Super Penetrating Oil doesn't need all night to work. You'll get results in 20 minutes.

Our exclusive formula makes it superthin so that you can actually see and feel the difference.

Touch on even the tiniest amount from its velvety applicator. Watch it spread instantly. Then vanish as you blend, leaving just a delicate patina on your skin. But not that greasy look or feel.

Super Penetrating Oil goes beyond moisturizing by lubricating intensively and penetratingly. Leaves your skin so suppled and silked it helps keep dry lines from showing. (Even young skin needs this protection.)

Touch it on your face. Your throat. Wherever skin has stayed stubbornly dry. In 20 minutes, you will wonder how you ever faced the cruel dry world without it.

Frances Denney. Sophisticated skin care for over three generations.

At better stores only.

Super Penetrating Oil For the woman who is already taking good care of her skin.



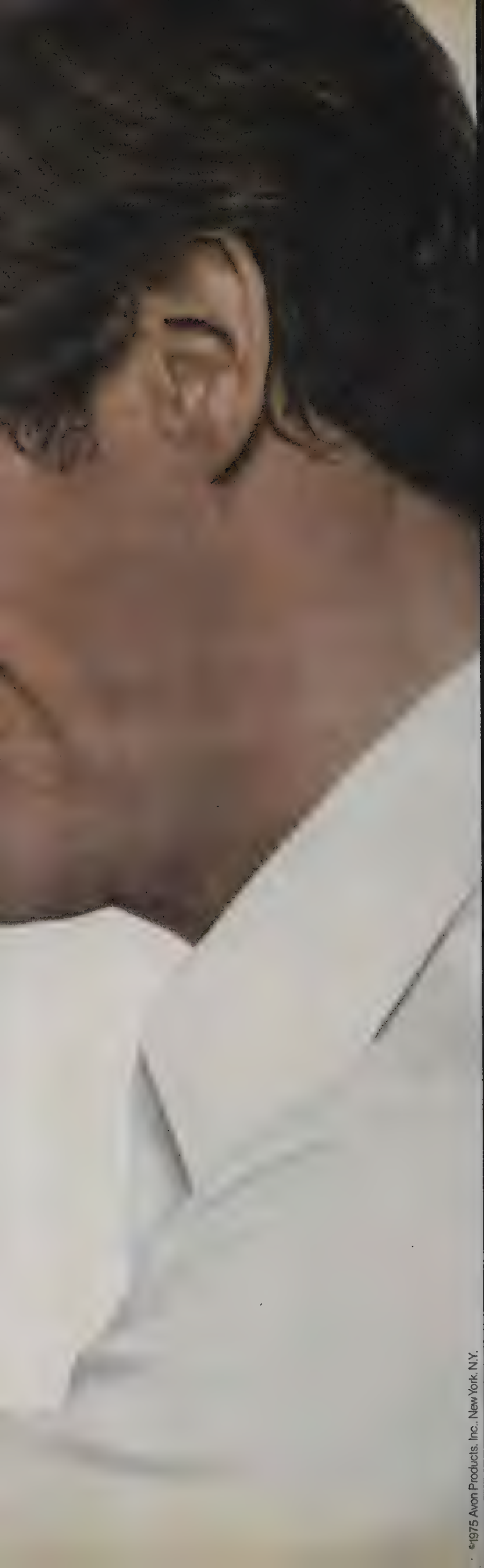
NEW DIMENSIONS

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Sculptured collar and bracelet for the woman of today and tomorrow.
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Introducing
a lavishly romantic
fragrance.

Unspoken

...for those moments
that go beyond words.



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HOROSCOPE

BY FRANCESCO WALDNER

Vogue

From October 1—October 31

If you were born when the Sun was in Libra:

This past year had its drawbacks, and your judgment of work opportunities wasn't always realistic. But now, as Saturn is no longer your antagonist, you will be rid of many of your problems. Don't trust vague promises or uproot yourself for the time being. First settle money questions; don't rely on others to do it for you. Best times for your success are: the end of November to, in 1976, March 20th, May 15th–July 6th, August 25th–October 8th; and in your sentimental life: November 10th–December 7th and, in 1976, February 20th–March 15th, May 28th–June 20th, July 15th–August 8th, and September 1st–26th.

Aries *March 21-April 20*

An important influence lets you concentrate on long-term projects and gives you extra patience. Your possibilities are excellent; clear up financial questions and take a long, clear look around you. Be careful, though, on the 5th–6th and 11th–12th when the Moon and Mercury are against you: don't make the wrong decision. The 1st–2nd, 9th–10th, 23rd–24th, and 28th–29th are lovely days for your emotional life; the 13th–14th favor shopping, going out, visiting friends. Old problems may come up again toward the end of the month, but keep to your course. Listen to good advice, but don't be deceived by a promise that will never come through. You should be less trusting of people you don't know well; don't be too impressed by wealth. Answer a letter that's been troubling you, but pick your words carefully to avoid trouble. The 25th–27th may turn out strangely. **My advice:** Don't neglect an old friendship. Keep your temper in check and try not to be too obvious about your personal dislikes.

Taurus *April 21-May 20*

October is a very social month; make use of a good Venus influence to bolster your love life, strengthen friendships, further new acquaintances that you made over the summer. Invitations bring great success. Worries on the 1st–2nd and 13th–14th are of no importance; don't bear a grudge or pay too much attention to gossip. Mars brings a strong incentive to action and enterprise, but if you plan an important change in your life, first make sure it's really to your best advantage. If possible, hold off until next spring, when Jupiter will enter your sign and circumstances become very favorable. Your best days for activities are the 3rd–4th and 11th–12th; the 16th–17th, 25th–27th, and 30th–31st offer good occasions to set your private and emotional life in order. With the good Venus-Mars aspects that you now have, you should enjoy life, love and tackle new projects. **My advice:** Try to be open-minded and more receptive to new ideas and plans. A trip can help to strengthen a relationship with someone you love.

Gemini *May 21-June 21*

Now is a time for great enterprise and bright ideas. Your plans progress quickly; good news comes from abroad, together with an invitation to meet an important person. A new association can be beneficial, but a love affair may cause you problems. Be prudent and calm on the 3rd–4th and 9th–10th, your rather critical days; keep on top of events. Financially, you can make an advantageous agreement; try to get a verbal promise into writing, and talk over your plans with friends. Your best days to realize plans are the 5th–6th and 13th–14th. Mid-month, Saturn helps to steady your social life and finances; its lasting good influence favors long-term planning, buying land, or building a new house. Take care not to complicate your life on the 16th–17th and 30th–31st, when the Moon and Venus are critical, but make your best use of positive Moon aspects on the 18th–20th and 28th–29th. A romantic interlude, though it may be under quite unusual circumstances, will be fascinating for you. **My advice:** Avoid tiring travels early in the month. After the many tensions created by Mars' long stay in your sign, you need a good rest.

(Continued on page 118)

Elizabeth Arden Salon
Biltmore Fashion Park · 956-1500

10:00 Face Treatment-Marcie
11:00 Hairstyling-Robert
"Manicure-All" -Angie

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Vogue

HOROSCOPE

Continued from page 116

Cancer *June 22-July 22*

To realize your plans involving other people, you must be persuasive and determined. Stick to your ideas, and don't give up hope. Be very careful if handling anything that involves a question of law; avoid legal proceedings at all costs. Your financial situation is still unstable; set some money aside for the future. The 18th–20th could be tricky; watch your spending, and don't buy unless you can pay cash. Happy days for your emotional life are the 3rd–4th and 7th–8th; the 16th–17th, 21st–22nd, and 30th–31st bring love and surprising invitations. You will enjoy success in your work. especially if you show a genuine interest and kindness; and your satisfying private life compensates for other difficulties. **My advice:** Don't worry over problems on the 5th–6th and 11th–12th, but do be careful with documents and written matters. Lock up your correspondence.

Leo *July 23-August 23*

Leos are charmed with good aspects this month, enjoy new opportunities for success. A problem at work can be easily settled on the spot, but another question will need more attention from you. Take your time: a hurried decision on the 7th–8th could well be a mistake. An old friend will try to reach you after a long period of silence: your sense of humor can be a great help for breaking the ice. The 5th–6th bring good chances to discuss a problem with an important person; on the 13th–14th, don't put too much emphasis on a difference of opinions. Excellent Moon and Jupiter aspects on the 9th–10th and 18th–20th bring luck to your emotional life. If you take a trip now, another person will be terribly happy to see you and may introduce you to a powerful new acquaintance. On the 21st–22nd, challenges arise; but, in the end, triumph is yours. Don't waste effort worrying about gossip if you spend a vacation with the person you love. Good days to be together with close friends are the 23rd–24th; remember to telephone a woman friend. **My advice:** If you keep in contact with the right people, you will do very well as a result.

Virgo *August 24-September 23*

Your emotional life develops nicely, but you must recognize how important it is not to neglect your feelings. Put more effort into love and friendship. If you accept invitations from relatives on the 7th–8th, you will hear interesting news; a pleasant weekend on the 11th–12th gives you the chance to meet new people and to improve an old relationship. Your only critical days this month are the 9th–10th, when bad Moon and Mars aspects exist. Don't be upset or lose your temper; the unpleasant Mars influence ends mid-month, and a calmer, happier time begins. You can now solve an old problem that has irritated you for weeks. Make the most of the opportunities offered you; work to improve a special talent that will be particularly useful for next year's plans. The upcoming months bring you full success in your work. On the 16th–17th, the Moon warns you to beware of criticism; guard against people who may dislike you on the 23rd–24th. Be reserved. Happy times for your private life are the 21st–22nd and 25th–27th. **My advice:** Take some time off to store up energy for the busy time ahead.

Libra *September 24-October 23*

The negative Saturn influence that has made life difficult for you lately is now over. Concentrate your energy now on long-term projects and the slow but sure development of your plans. Though you would prefer something more stimulating and varied, it's worthwhile to stick to your work and do your best. A partnership has all the possibilities of becoming successful. Mercury, in your sign, adds to your business know-how and gives you good ideas; don't wait to put them into practice. Undertake a trip; new contacts will prove useful. This period is a good one and will bring you success, if you are dynamic and business-minded. Clear up a financial question to avoid any legal entanglements, and concentrate on practical tasks. Do the essential work by yourself and talk over matters personally. An excellent day to do this is the 15th. Favorable days for you are the 1st–2nd and 9th–10th; spend the 13th–14th with the one you love. Small difficulties come up on the 18th–20th and 25th–27th; don't quarrel with someone you care about. Vague future plans should jell into clear decisions. **My advice:** Take a realistic attitude and you'll profit on the 23rd–24th and 28th–29th.

(Continued on page 120)



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Continued from page 118

Vogue HOROSCOPE

Scorpio *October 24-November 22*

A new phase in your life begins. You may feel somewhat uneasy about the steps you must take on long-term projects, but don't be impatient. Things need time to develop. You have good possibilities in your daily work; many Scorpios will benefit from a partnership or a business affair with others. Cultivate new friends; see people and accept invitations. Don't let a small misunderstanding on the 1st or 2nd upset you; no one wants to do you harm. Charm and personality make for success and love on the 3rd—4th and 11th—12th, but on the 13th—14th keep your temper in check. Constructive ideas can be realized in the near future, but events may be beyond your own control. Now is a delightful period for love; make the most of your good luck on the 16th–17th and 25th–27th. Talk over a financial enterprise on the 30th–31st, but be very cautious with your investments. Negative days are the 15th and 28th–29th. On the 21st–22nd, jealousy could spoil happy hours with the person you love. Have more understanding. **My advice:** You can profit through unusual, interesting occupations that are still in your field.

Sagittarius *November 23-December 21*

Opposing influences rule: Mercury and Jupiter favor financial matters and important dealings, Venus and Mars create difficulties in your emotional life. Be diplomatic on the 3rd–4th and keep your opinions to yourself. Wait and see; you'll soon have the chance to explain your point of view. You may well undertake a long trip or change your residence for a while; you will most certainly improve your financial situation and work under cheerful conditions. Enjoy good luck on the 1st—2nd and 5th—6th. You will meet a fascinating person; make a date for the 13th or 14th. Conflicts in your private life come up on the 16th–17th and 30th–31st; talk over problems with your partner on the 23rd—24th. Pleasant events brighten the 18th—20th and 28th—29th. **My advice:** Have a good rest, but don't neglect old friends.

Capricorn *December 22-January 20*

There is a bit of stubbornness and a lack of understanding on your part. Don't make comparisons with the past; the situation is completely different now and you must adapt yourself to today's fast pace. Be impulsively generous with your emotions; you are protected by an excellent Venus influence that favors love, friendship. An affair that began this summer develops well; delicious days to be together are the 3rd–4th and 7th–8th. Financially, it is only a question of time. Avoid important decisions, contracts, or legal questions; later on, you'll find money for important plans. Another business affair brings immediate success. Good possibilities occur on the 16th–17th; you are lucky in love the 21st–22nd and 30th–31st. Be careful on the 18th–20th and 25th–27th. **My advice:** Consider an offer which would give you better opportunities to show your talents.

Aquarius *January 21-February 18*

Initiative, interesting ideas, and a dose of good luck help you to realize an important plan. A good Mercury aspect sharpens your mind, makes you responsive to new ideas. Take up a subject that a friend wants to discuss with you on the 5th–6th; the resulting cooperation is set for success. Postpone a business appointment from the 7th–8th until the 9th–10th, your favorable days. A strong financial base is important for the coming year. Intriguing correspondence, new information let you look at a certain matter from a different point of view. Small conflicts in love stem from jealousy; after the 4th, the affair will run more smoothly. The 18th—20th will be lovely. A new flirtation begins on the 23rd–24th, but negative Moon aspects on the 21st–22nd and 28th—29th caution you. **My advice:** Don't hesitate about a long trip.

Pisces *February 19-March 20*

You are still facing a heavy work load; be careful that you don't get into trouble through impulsiveness or lack of self-control. Small emotional upsets on the 3rd–4th and 9th–10th shouldn't be taken tragically; see things as they really are. A pessimistic outlook could only hamper your good possibilities on the 7th–8th. A pleasant weekend on the 11th–12th will strengthen your self-confidence and make you inclined toward love and friendship. You will meet an interesting person, entertain, be completely at ease. Listen to a friend's good advice on the 21st–22nd, but guard against loss through your own gullibility on the 23rd–24th. You will soon be interested in a new acquaintance, but as Venus is not on your side, a love affair would not last. Maybe the 30th and 31st will open your eyes. Good days to see friends are the 25th–27th. **My advice:** Don't take on a burdensome responsibility. Instead, have some extra care for your health.

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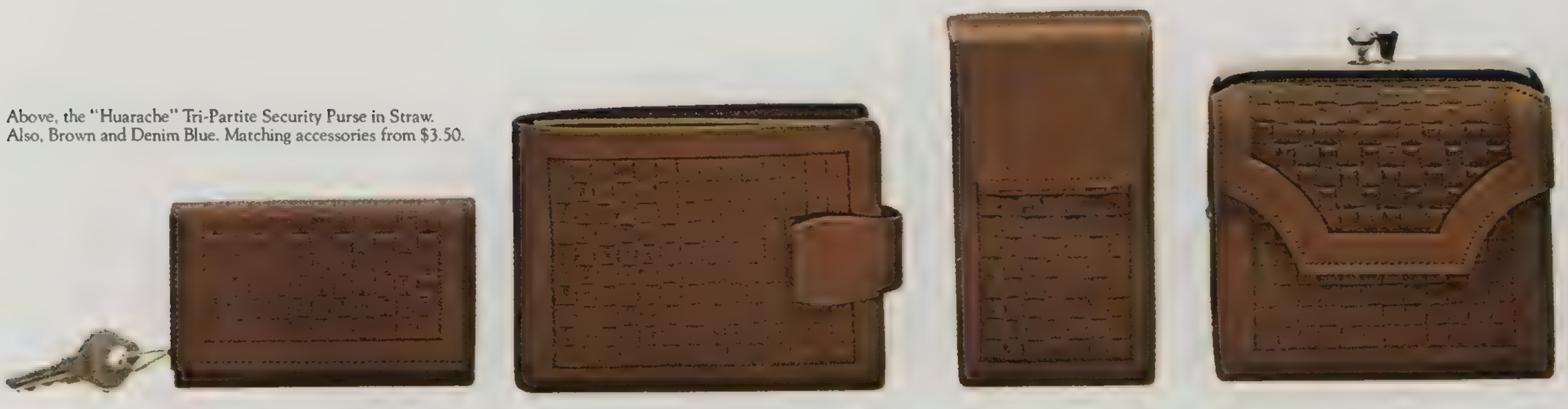


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CONTINUED FROM PAGE 102

"Food so good, you'll want to eat the flowers off the plates, lick the labels off the wine bottles"

Burnt-Honey Ice Cream



DAVID MASSEY

Custard Ingredients:
10 egg yolks
1 cup sugar
1 quart milk
½ cup heavy cream

Burnt-Honey Ingredients:
1 cup sugar
½ cup honey

First make the custard. Beat egg yolks and sugar together. Scald milk and cream in a large pot. Spoon some of the milk-cream mixture into the egg-sugar mixture, a little at a time, stirring constantly, then return it all to the pot with the milk-cream. Cook over low heat, stirring constantly with a wooden spoon, till custard coats spoon. Put aside to cool.

Now make "burnt honey." Put sugar and ¼ cup water in a heavy pan; cook till it caramelizes, that is, turns brown, not too light and not too dark. Pour in another quarter cup of boiling water, being careful not to burn yourself; cook till a drop dropped onto a plate forms a soft ball. Stir in honey. Let it cool a bit, then pour half this mixture into the custard, stirring all the while. Save the rest which is the "burnt honey sauce." Cool in refrigerator. When cold, put into ice-cream maker or into freezer in ice trays. If you use freezer, as soon as mixture solidifies, beat it up, return to ice trays, and refreeze; do this once more. Serve accompanied by burnt-honey sauce and Lemon Roof-Tile Cookies.

Tuiles au Citron
(Lemon Roof-Tile Cookies)

3½ tablespoons soft butter
½ cup sugar
2 egg whites
5 tablespoons cake flour
⅓ cup blanched almonds (ground in a blender)
¼ teaspoon lemon extract
Rind of 1 lemon, grated
½ cup slivered almonds

Beat butter and sugar till light and fluffy. Add egg whites and beat for a few seconds. Sift flour, re-measure, and fold into batter. Then fold in ground almonds, lemon extract, and lemon rind.

Butter 3 cooky sheets with about a teaspoon of butter each. Drop batter by half teaspoonfuls at least 4 inches apart on cooky sheets. Spread into 3-inch circles with back of a spoon. The batter will be peculiarly thin so that the cooky sheet will show through in spots. Sprinkle each with a few slivered almonds.

Prop some wine bottles or rolling pins so they cannot roll. You will need these to drape the cookies on when you remove them from oven. Bake at 425° one sheet at a time in middle rack of oven for 4 minutes or till lightly browned around edges. Remove cookies from sheet with a long narrow spatula and drape over bottles at once. They will look strangely like Dalí's melting watches, but don't worry. As they harden, they turn into crisp, delicious cookies that look like curved French roof tiles. If cookies harden before you can remove all of them from one cookie sheet, put sheet back in oven for a few seconds and they will soften again. Store in air-tight tin containers.



The last time we dined Au Petit Montmorency we invited our friends Laurent de Brunhoff and his beautiful wife, Marie-Claude, to join us. Laurent, who delights the world with his Babar the elephant books, was asked by the Bouchés for an autograph to be put up on the walls along with those of Jean Marais, Michele Morgan, the Comtesse de Paris, and the Duchess of Windsor. With lightning strokes Laurent drew a sketch of Babar with a bulging stomach, a beatific smile, and a caption that expressed the feelings of us all, *"J'ai bien diné!"* ▽

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Alice Eleanor Shops, Danielson
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Candlelight Shop, Ridgefield
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Left: The English Regency period rules tastefully here in this table lamp. Applied ormolu leaves finger an urn of fine ivory enamel. 37″ high. About $189.

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Right: This candlestick, modeled on 18th century Tibeto-Chinese creations, exhibits the "simplicity" that made the Orient famous. Golden distressed old brass finish. 39″ high. About $139.

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"What's the most you can do for your naked skin?"

Biochemist says any woman can greatly delay age signs and maintain a fresher, younger look . . . with just 2 simple steps.



Frank Panzarella, Ph.D., President of Doak Pharmacal Company, is a well known biochemist and researcher in the science of skin. So he takes a refreshingly candid approach to the universal desire for "looking young."

"Too many skin care routines are just a lot of nonsense," he avers. "Let's face it, there is still much about the skin and the whole aging process that is a mystery. So it's just as important to know what cannot be done—like making deep existing wrinkles disappear. *There is absolutely nothing that anyone can do to reverse the aging process. But with today's scientific knowledge we can greatly delay the appearance of age, so that now a woman or man can have younger, healthier-looking skin much longer.* And the difference can be quite amazing."

A dermatologist's approach. The Formula 405 Deep-Action Skin Care Concept which Dr. Panzarella originally developed only for dermatologists' patients (Doak has been making skin treatment products for dermatologists for 50 years) is quite revolutionary for several reasons. First, it's beautifully simple—based on two easy steps which take only minutes to follow. Second, it *works.* That's because it is designed to effectively provide the two important factors every skin needs to stay fresh and smooth as long as possible. When the Formula 405 dual regimen is followed religiously every day—a remarkable difference can often be seen in ten days or less.

Signs of dry aging skin smooth and soften. Skin appears more supple, fresher. Every skin from 25 on can benefit greatly from regular daily Formula 405 care to keep it healthy and younger-looking longer!

"To understand the Formula 405 concept," Dr. Frank Panzarella says, "every woman should first understand some facts about her skin." Its three parts, the epidermis, the dermis and the sub-cutaneous area of fatty tissue, add up to about one sixth of your total body weight. But when we talk about the way a skin *looks*, what we're really talking about is the outer part of the epidermis, and the only part of the skin that shows —the stratum corneum. Only about 1/100th of an inch thick, it is made up entirely of cells which originate down where the dermis meets the epidermis. These living cells keep moving up gradually until they reach the surface, by which time they are lifeless.

"The major cause of the lines and dryness which make so many skins look old before they should," says Dr. Panzarella, "is loss of moisture in the stratum corneum." In youth, cells have a natural ability to capture and retain the plentiful moisture which the body produces—softening and plumping up the stratum corneum so that it is wonderfully smooth and firm. But the years, as well as exposure to sun, weather and overheated rooms, all diminish the natural moisture supply. And at the same time the cells also lose moisture-retaining ability.

So what happens within the cells of the stratum corneum determines in great part what the age appearance of your skin will be—young or old! And this is also the secret of Formula 405's unique effectiveness.

Formula 405 Deep-Action Moisturizing Cream and Formula 405 Cleanse Pac—used together—add up to the most effective yet simplest care for dry, prematurely aging skin known today. Long recommended by dermatologists to their patients, the breakthrough Formula 405 concept was created scientifically.

I. Deep-Action Moisturizing. Formula 405 Cream is unique because it contains special deep-action moisturizing ingredients which are able to attract and bind needed moisture down in the cells of the stratum corneum, not just on the skin's surface. Absorbed and retained by these cells, the exclusive hydrophilic agents act like the natural moisturizers of your youth to help "fill out" the many lines caused by moisture deficiency, while imparting new freshness and pliability. Just a little is all that it takes, smoothed every night over face and throat, after cleansing your skin the Formula 405 way.

II. Deep-Action Cleansing and Mild Epidermal Abrasion. Everyone knows how vital cleansing is for skin health and beauty, but the usual kind of surface cleansing, which at best only removes superficial dirt and makeup, is not enough. Formula 405 Cleanse Pac is different. It combines a soapless, non-drying cleansing lotion with a patented polyurethane mitt and gives a whole new dimension to vibrant cleanliness. The lotion foams up with water to remove makeup and deeply embedded pore-clogging materials—while the special-textured mitt gently whisks away the stratum corneum's invisible surface layer of partially detached cells. Otherwise this creates a rough, dulling greyish film, making skin look old and lifeless.

From the first few times you use Formula 405 Cleanse Pac, the difference it makes will thrill and astonish you. Your skin will feel softer and smoother. Look healthier, glowier—the way good clean skin should. What's more, continued use also actually seems to diminish those hated little surface lines and imperfections. It's almost like seeing a new skin—revived and radiantly yours. (Countless men also use it regularly. In these appearance-and-youth conscious times, why shouldn't they look younger longer too?).

Dr. Panzarella says that fashion and glamour mean little when it comes to skin care—but science is beautiful! Now with Formula 405, the optimum in modern scientific skin care is within everyone's reach—and at such sensible prices.

No matter how many routines you may have already tried, you really owe it to your skin to try Formula 405. You'll see for yourself why it is today's most talked-about beauty concept!



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Facial Skin Cleanse Pac, includes 4 oz. Cleansing Lotion with face and body mitts.
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"If I have to go to New York, I want all of it."



Boy, do I complain when I have to go to New York on business. It's a hassle and a grind and too much work.

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Ilona of Hungary *INTRODUCES*

SALON SKIN CARE — AT HOME

Learn how Ilona of Hungary cosmetics, formulated exclusively with natural minerals and magnesium-rich spa water from Europe, can help you to create a flawless complexion.

American women are becoming increasingly aware of the importance of proper skin care. Like their European counterparts, who include salon facials as a regular part of their beauty ritual, women in this country are realizing that no amount of makeup can hide skin imperfections. Real beauty *begins* with a radiantly clean, flawless complexion.

THE GATEWAY TO BEAUTIFUL SKIN
With more and more women interested in learning how to correctly care for their skin, the name ILONA OF HUNGARY is rapidly becoming a legend in the beauty world. Ilona, a beautiful blonde with the kind of complexion Hungarian women are famous for, operates a very busy and successful European Skin Care Center in Denver, Colorado. Her reputation as a skin care authority has spread far and wide and clients travel from all over the country to receive her personal attention.

PREVENTIVE SKIN CARE
Ask Ilona of Hungary the philosophy behind her uniquely effective skin care line, and she'll very likely quote the age old truism 'An ounce of prevention is worth a pound of cure'. It is her firm belief that good skin comes as the result of a rigid beauty regimen. All of the Ilona of Hungary Skin Care Preparations are scientifically formulated and *not one item is offered for sale before Ilona tests it personally.* Realizing that complexion needs vary in differing climates, Ilona has carefully designed her products to care for all skin types exposed to either a dry or humid climate.

THE SECRET — MAGNESIUM RICH MINERAL WATER
Ilona of Hungary's preventive skin care products center around one important ingredient: water. Not just ordinary water, but special *natural minerals and magnesium-rich spa water* which she imports from Budapest, Hungary.
"The Women in Budapest have long been known for their flawless, ivorylike complexions," Ilona explains, "even the elderly ones seldom develop wrinkles. In researching possible causes for this, scientists discovered an unusual combination of natural minerals and a high magnesium content in the Budapester water. Repeated testing proved the soil around the city is heavily loaded with these vitally important minerals."
"Scientists, doctors and nutrition experts agree that magnesium is an important mineral in the makeup of the human body, that it is scientifically and medically impossible to maintain moisture balance in the skin when the proper amount of magnesium is lacking . . . without a sufficient amount of this vital element cells will shrink in size, weaken and allow the natural body moisture to leak out." This is what causes wrinkles to start forming. Ilona's philosophy: You've got to preserve the body's natural moisture *before* wrinkles happen. Proper skin care starts young with prevention.
"I import a very special natural magnesium-rich artesian water, called Kristalyviz, directly from Budapest to make my products. It is the first time in America, if not the world, that products made with this special water are available outside Hungary." Kristalyviz, which translated means 'crystal water', also serves as a delightfully pure and healthful drinking water.
The miraculous artesian well water is the common denominator in all of Ilona's preparations — and this precious liquid is now available in its purest form, with her all new Natural Mineral Water FACIAL MIST. This unique mist refreshes and exhilarates the complexion, and helps to 'set' a makeup — while treating your skin to the moisturizing benefits of magnesium and other essential minerals. Pure and gentle as rain, Natural Mineral Water FACIAL MIST is totally free of harmful chemical propellants.

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Natural Mineral Water FACIAL MIST. Its 5.5 pH is equal of the skin's natural acid mantle. A completely natural product to moisturize, exhilarate, refresh complexion and set makeup. The only FACIAL MIST available today in a chemical and propellant-free aerosol can.
Order directly from Ilona of Hungary.

PERSONAL SKIN ANALYSIS
In order to establish an effective beauty ritual, every woman must be aware of her own skin type and the products that will benefit it. When clients come to her skin care center, Ilona analyzes their skin and then prescribes products for a skin care regimen to be followed at home.
Since the Ilona of Hungary preparations are sold only at the skin care center, and distributed through mail order, the question is frequently raised: 'Can a woman learn to analyze her own skin? Wouldn't it be more advisable, for example, to rely on the judgment of a department store sales girl?'
"Definitely not!" is Ilona's firm reply. "Proper skin analysis must be done on a thoroughly cleansed skin, without a trace of makeup. The complexion must be studied up close, not over a counter, and adequate lighting is essential. Until stores can fill these requirements, women are much better off analyzing their complexion at home — following the step-by-step program I outline in my booklet 'SKIN CARE AT HOME'. They can then select products tailored to their individual needs — and look forward to significant results within a very short time."
The many satisified customers across the country are proof positive that the ILONA OF HUNGARY unique skin care system *really* works. Whether the skin is oily, dry wrinkled or marked with embarrassing blemishes — results are spectacular, praises and testimonial letters pour in daily. "No one has ever done as much for my complexion as you have. I cannot thank God enough for sending me to you! God bless you and your wonderful work!" one person writes. "My first order has taken at least fifteen years off my face! This is the answer I have been praying for." writes another. One enthusiastic woman expresses her sentiments in one sentence — "Thanks a million for the miracle." The praises continue in the huge pile of letters.

SKIN CARE AT HOME
Ilona of Hungary's scientifically controlled home skin care program for women unable to visit professional salons is a remarkable achievement. Simply by ordering her new booklet, 'SKIN CARE AT HOME', women can learn how to correctly analyze their skins, what products to use for a radiant, younger looking complexion, and how to cope with skin problems. A complete skin care regimen is outlined for each skin type, with detailed instructions included for the use of each product. Like all of the Ilona of Hungary products (including Natural Mineral Water Facial Mist and Kristalyviz drinking water), 'SKIN CARE AT HOME' booklet is available only through the skin care center. Why not learn how to take better care of *your* skin? Just fill out the coupon below and send it with $1.00 to Ilona of Hungary. The dollar you pay will be credited to your first product order — and we guarantee it's the best investment you've ever made for your skin!

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Esthetique pH Active Cleansing Bar is a unique non-soap formula, enriched with special skin-nourishing ingredients, that gets skin glowingly clean without disturbing its precious pH balance (Esthetique's pH is 5.5, the same as your skin's). Esthetique's rich, luxurious lather gets under makeup, skin oils and impurities so you can rinse them away for the freshest complexion you've ever had.

For 'problem' complexions, Esthetique's thorough but gentle deep-cleansing action helps clear imperfections without irritating tender, sensitive skin.

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These copies, often produced by the same techniques used for the originals, are made by artist-craftsmen working under the Museum's direct supervision. The care taken in production frequently limits the quantity, and the majority of replicas can be bought only by mail or at the Museum. (Above: Hippopotamus, brilliant blue faience decorated with lotus flowers. Length 8", $19.75 plus $1.25 shipping.)

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Vogue

By Louis Rukeyser

DO YOU TRUST YOURSELF WITH MONEY?

In spite of years of put-downs, women are often smart money-managers—better, at times, than men

EDITOR'S NOTE: *Louis Rukeyser, who has worked with distinction and a bunch of awards as a political analyst, foreign correspondent, and interpreter of the economic scene, has been the host and wit of the television program* Wall $treet Week *since its start in 1970. As intimate and informative as a look inside someone else's pocketbook,* Wall $treet Week *now appears every week year-round on more than 240 public-television stations.*

The simple fact—hidden as well as possible by generations of pompous males—is that those women who have dared to try their hands at investing have generally done better at it than their brothers, fathers, husbands, lovers, and sons. That this fact has not been trumpeted in the grey canyons of Wall Street is scarcely surprising. A very handsome living is being made there in one of the most male-dominated professions on the whole chauvinist scene. Much of it comes from convincing elderly widows, flighty heiresses, and ordinary housewives that when it comes to finance, George can do it better than Georgette. This hoary notion is plainly profitable in the fee department, and possibly soothing in the male-ego department, but it also happens to be appalling in the truth department.

When women take investing seriously, they tend to do it exceptionally well. I first began to sense this unspoken reality when I noticed how many of the male guests on my public-television program, *Wall $treet Week*, had confided to me, privately and separately, that at critical turning points their wives' judgments had been better than their own. One who did so openly was Mark Appleman, who wrote a book, *The Winning Habit*, on the theory that your personality makes you a winner or loser in the stock market; his wife, he confessed, did 10 percent better than he did each year, based on the same information and investing the same amount of money. Julius Westheimer, a regular panelist on *Wall $treet Week*, allowed that his wife urged him to take his profits before the market cracked in 1973.

Isolated cases? Perhaps. There was, after all, a host of male-oriented, male-praising lore on the other side of the question. I almost swallowed the tart morsels of male self-congratulations until I had a chance to test them with the authentic expert Thomas E. O'Hara, executive director of the National Association of Investment Clubs since its founding in 1951, who told me, "We have learned that women are very good investors. In fact, generally the all-women's clubs do better than the all-men's clubs."

Women do *better?* Incredulous men, and diplomatic women, have conspired together to conceal the superiority of feminine financial acumen. ("I think they listen to their smart husbands," said Muriel Siebert, the first woman of the New York Stock Exchange, who clearly knows better.) Yet when I asked Harold Edelstein, a vice president of Sutro & Co. and a renowned student of market psychology for two decades, whether women might not average out as more successful investors than men, his answer was immediate and unhedged. "There's no question about it," he said, adding sheepishly a moment later that his own wife "has done much better than I have."

There are, I think, certain definable reasons why women who enter the stock market tend to produce above-average results, and we will get to them in a minute. But first, let's shoot down two essentially condescending and patronizing myths about women and money: that women control most of the nation's wealth, and that women whose investments perform well should attribute their success to their wonderful "feminine intuition."

The myth of a monetary matriarchy found its roots in surveys by the New York Stock Exchange indicating that more than half the nation's stockholders were female. This, however, did not necessarily mean that they owned more than half the stocks—they never did—and it certainly did not mean that they *controlled*

(Continued on page 148)



Lorsque le parfum est une œuvre d'art...

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Jean Desprez
PARIS

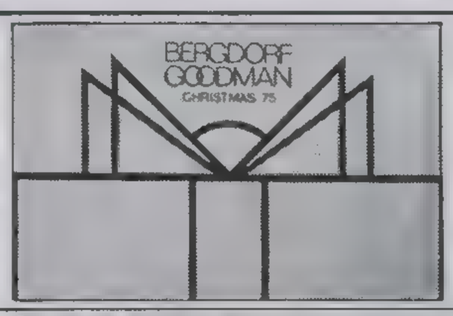
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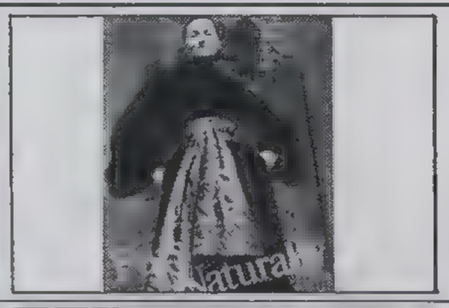
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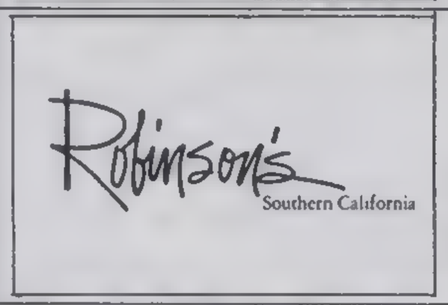
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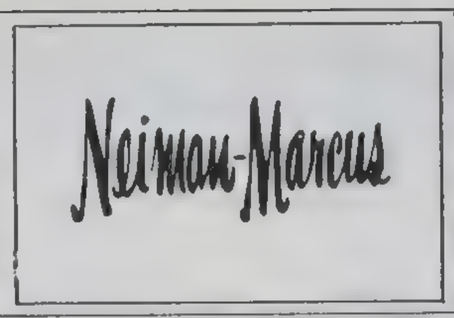
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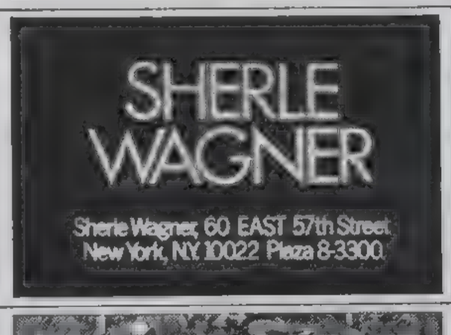
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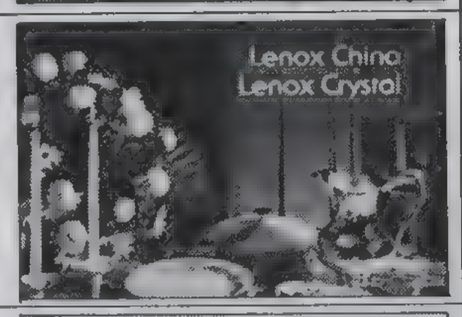
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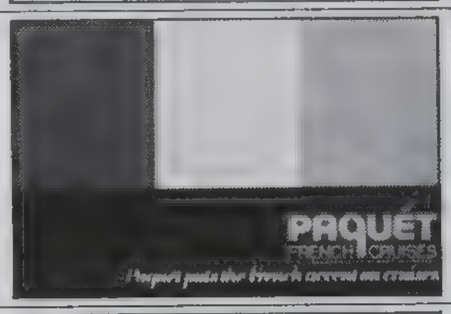
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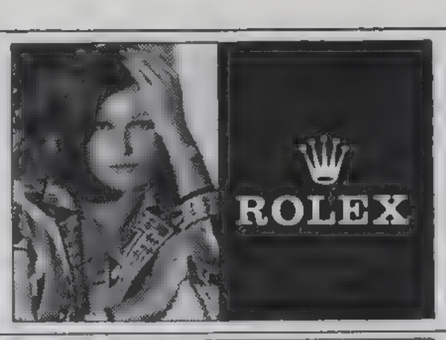
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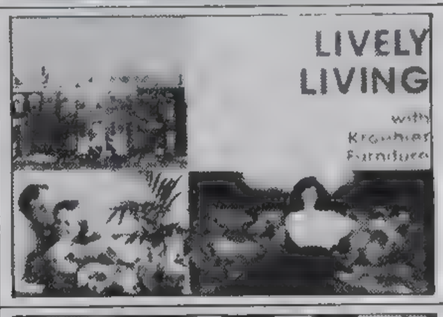
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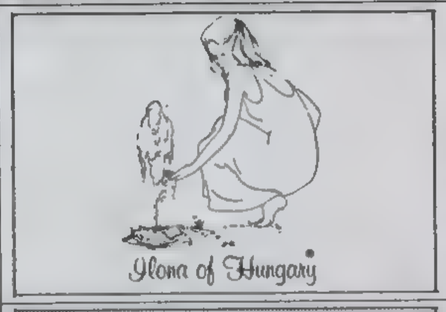
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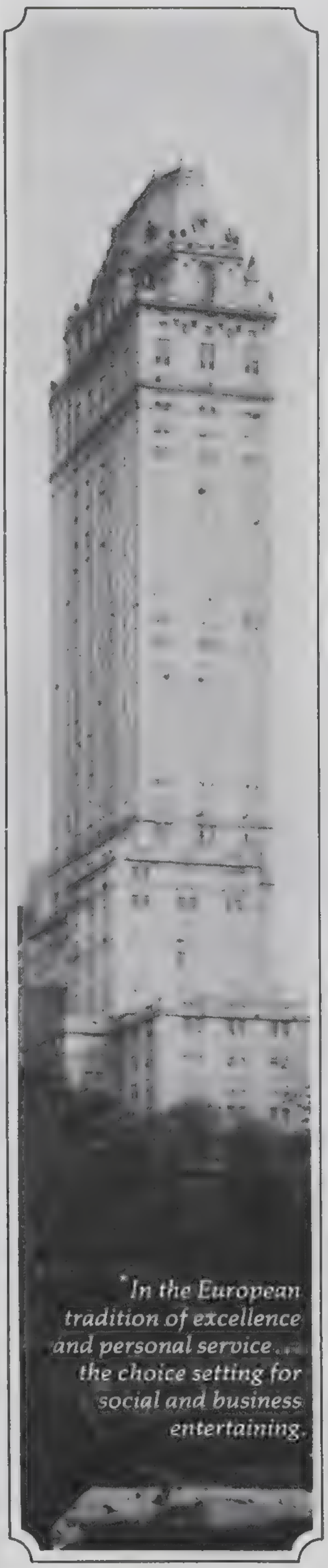
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By Despina Messinesi

FRENCH FLASH: DAY-FLYING THE ATLANTIC

On Air France's daylight flights to Paris, you can enjoy seven pampered free-time hours, arrive—refreshed—in the future

Crossing the Atlantic on Air France's daytime flight comes off as a benevolent time capsule for travelers. The seven hours whiz by, allow no time for boredom.

Recently aboard the dreamy Parisian Special—the name of this airline's daytime flight from New York to Paris—one woman made remarkable inroads on her needlepoint, an intricate, silk-screened dragon design from New York's Metropolitan Museum of Art. Another passenger redid her entire address book, a hateful chore most people put off because it is so time-consuming.

Across the aisle, two men were able to use the flight for an airborne office to plough through reams of reports without pesky interruptions, not even for lunch. Drinks, meals, snacks—anything they wanted—were brought to their "tray-desks."

Flight idea: move ahead in time

Since the Parisian Special leaves New York at ten in the morning, one trick is to switch your watch immediately to Paris time—six hours ahead of Eastern Standard Time—the moment you board. Then, after takeoff the hour seems logical for afternoon tea. Later, drinks are served followed by an early dinner, all on Paris time.

Special on this daylight flight on a 707: "low density configuration," air-industry jargon for some twenty to thirty fewer seats in tourist class providing more leg space and roomier sitting. Other bonuses in tourist class—a half bottle of wine for the cost of a split, china plates, hot courses served separately instead of four courses on a tray at once.

Movies are take-it-or-leave-it affairs, a chance to catch up on one you may have missed, a splendid interlude for napping. Around ten at night, just before touchdown, fruit, sandwiches, and drinks—tea or something stronger—fortify you for the ground routine at the dazzling new Charles de Gaulle Paris airport.

By the time you've collected luggage, driven into Paris, settled into a hotel, you're ready for bed and sleep. Although you may have moved into a different time zone on a different continent, mysteriously, you bridge the change almost without a jolt.

The Charles de Gaulle airport —France's triumphant twentieth-century entrance to Paris—stuns: an enormous doughnut-shaped building all of *brut* concrete, exposed silver-y and white accordion tubing and transparent acrylic. Landing, you enter one of the small, round structures ringing the "doughnut." Called "satellites," these gateways are linked to the "doughnut" by underground passages: you step into a dimly lighted tunnel and onto a long moving sidewalk that undulates like a gentle roller coaster; you feel like Alice in Wonderland tumbling down the rabbit hole. Along the tunnel, suspended globes flash advertisements that are diverting.

In the central arrival hall, spans of brilliant free-form settees resemble orange ribbon streamers; transparent spheres on green pedestals display prize wines and perfumes; and jade-green stands serve as ashtrays.

To collect luggage, passengers fan out alongside an elliptical carrousel curving around columns. Then they walk a few steps to customs, out through nearby exits to buses and cabs. A getaway smooth as velvet.

People returning home on Air France's daylight flight, the New York Special, leave Charles de Gaulle airport at ten in the morning, arrive at J.F.K. around noon (that same day, of course).

Takeoff spectacular

The departure routine at Charles de Gaulle airport is sensational. After checking in luggage, the travelers go for a spectacular ride in a moving sidewalk through a suspended transparent tube across the enormous center well of the air terminal—criss-crossed by other airborne sidewalks—moving through space to a higher level called the transit area.

There, after routine police and customs formalities, people may have a last fling buying or just looking at the temptations—cheese, chocolates, books, ties, sweaters, toys, etc. —in the boutique or have a last cup of *café au lait* and a *croissant*.

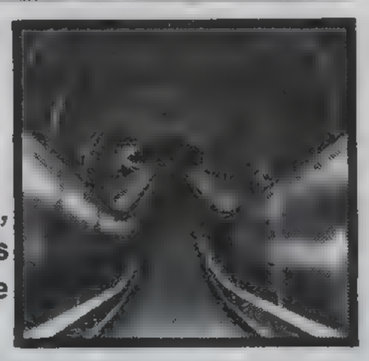
Handsome graphic signs alert passengers to the proper moving sidewalk to carry them to their embarkation satellite. At this last check-out point, the wall of windows in the circular lounge faces the enormous blue-grey Paris sky stained by streaking jets.

On the New York Special, you may expect a repeat of the good things you enjoyed on the eastbound flight, even find one of the same cabin staff aboard. Then, it's like flying with a personal attendant. What a way to travel. *Vive la France*.

Future-time airport







Paris's new Charles de Gaulle Airport *(above, right)* is ready for the supersonic age—and looks it, with dramatic moving sidewalks both in the air *(above)* and underground *(right)*.

For further information on Air France, write Vogue Travel, Department AF, P.O. Box 3374, Grand Central Station, New York, N.Y. 10017.



"There's something very dreamlike about waterskiing in Bermuda. It must be the color and calmness of the water."

Bundy Marshall on her fourteenth visit to Bermuda.



"I found these beautiful little flowers. They're delicate, and they smell like gardenias—which is my absolutely favorite smell."



"In Bermuda there's a general picturesqueness. Here you can sightsee or sport. People that come here are just nice people."

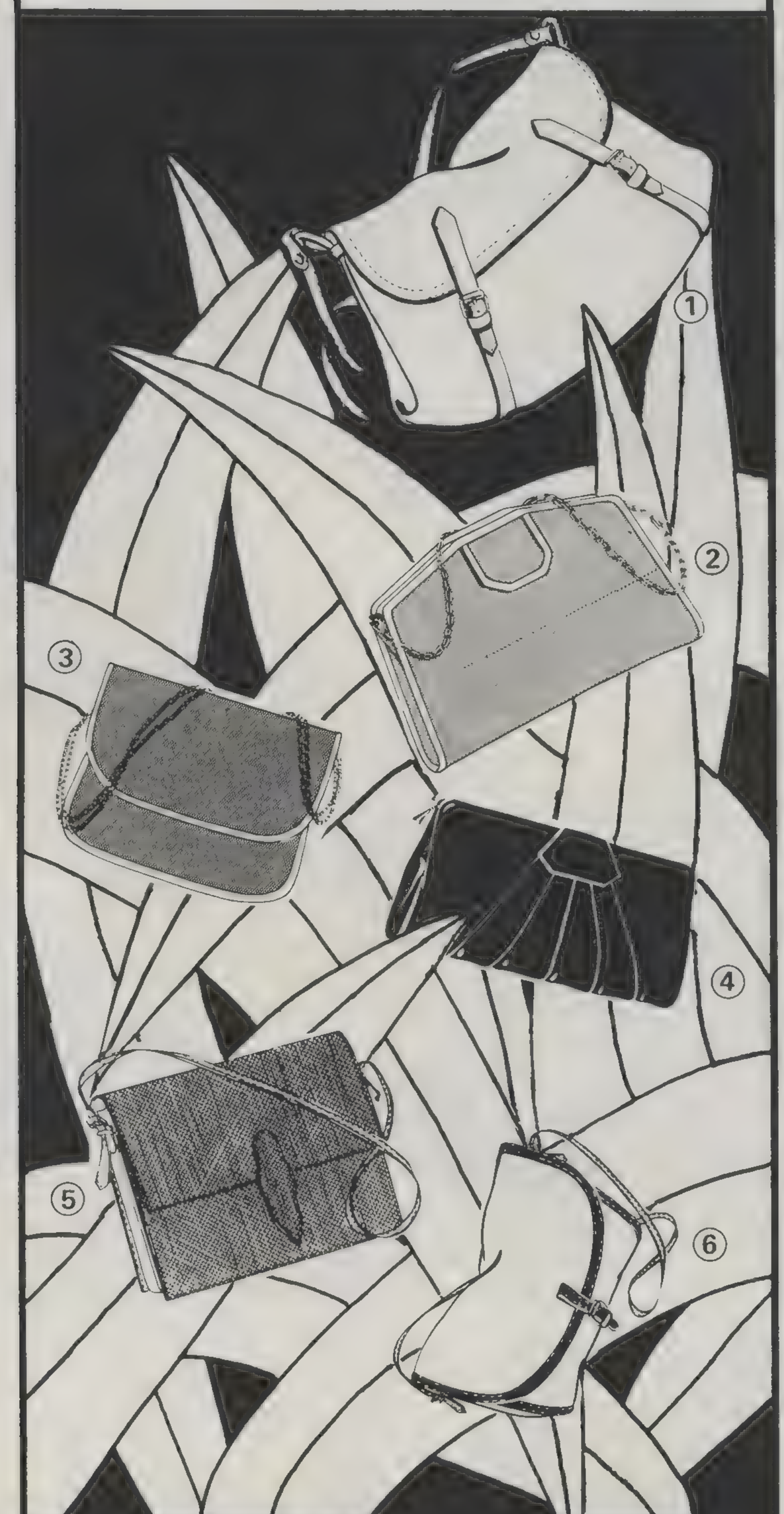
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FRENCH FLASH: SUNSHIPS

In the Caribbean, two cruise beauties take France afloat

The French *tricolore,* whether in the color-bright paintings by Raoul Dufy or waving in warm Caribbean breezes, instantly starts you dreaming of the delights of France.

This season, two French cruise ships—each a floating sampler of their country—are using Florida's Port Everglades for their winter home port. From there, the M.S. *Renaissance* and the M.S. *Mermoz,* two all-white beauties, sail off into the Caribbean calling on some ports rarely visited by cruise ships.

Sail on *Mermoz*, fly to see-sites

Each of the twelve-day cruises beginning October 20 aboard the *Mermoz* will call at Santo Tomás de Castilla, Guatemala—a take-off point for the short flight to Copán, Honduras, one of the largest Mayan cities with well-preserved temples, pyramids, an enormous ball court, stelae.

Cruise *Renaissance*, adventure ashore

Cruising aboard the *Renaissance,* you find completely different adventures in each of her ports of call. Six miles off the coast of French Guiana, Devil's Island, the has-been-horror prison island, now echoes with chattering monkeys and screeching primary-colored birds. In Paramaribo, the fascinating capital port city of Surinam (the official name for Dutch Guiana, which on November 25 will become independent), if time and tide permit, head for the Saramacca River boat ride into the jungle—orchids, parrots, Indian villages.

Renaissance, a ship known for music cruises, casts off from Port Everglades on January 4, 1976, on her Twelfth Music Festival at Sea. Among artists aboard: Russian dancers Galina and Valery Panov, harpsichord player Rafael Puyana, singer Jessye Norman. Lectures, music, talking to musicians triple the enjoyment of cruising.

On both ships, French know-how—a talent for transforming essentials into luxuries—predominates: *vin de maison* served "on the house" at meals; double beds in the deluxe cabins; single cabins for single travelers; fuzzy terrycloth robes.

Because crew and officers are all from the South of France, shipboard blends the best of two continents—the Caribbean and the French Riviera. Who needs more?

ON-BOARD ADVANTAGES

Sports deck *(right)* with gym, exercise classes, hydrotherapy: 12,000-ton float-spa





Sun deck *(left),* where *tricolore* flies over chef and laden buffet

From the offbeat port of Belize in the former British Honduras, the not-to-be-missed excursion is flying to Tikal, Guatemala, to fabulous Mayan temples in the steaming jungle.

The itinerary also includes some blissful uninterrupted days at sea; certain points of call, such as the Colombian San Andrés Island, are chosen for sunning, swimming, and beachcombing.

When the *Mermoz* puts in at Playa del Carmen on Mexico's Yucatán Peninsula, passengers may—instead of visiting Tulum, the Mayan city by the sea—simply spend the day at Cancún enjoying the spangled pleasures of a new multimillion-dollar resort on a beautiful beach.

For further information on *Mermoz* and *Renaissance* cruises, write Vogue Travel, Dept. PQ, Box 3374, Grand Central Station, New York, N.Y. 10017.

The Galliano desserts.

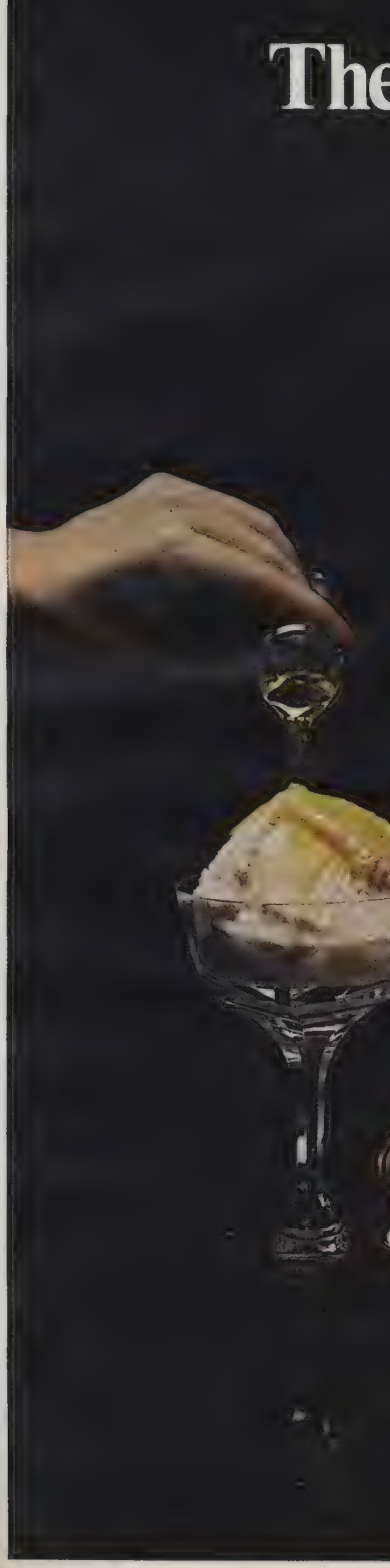
Three simply beautiful ways to end a meal:

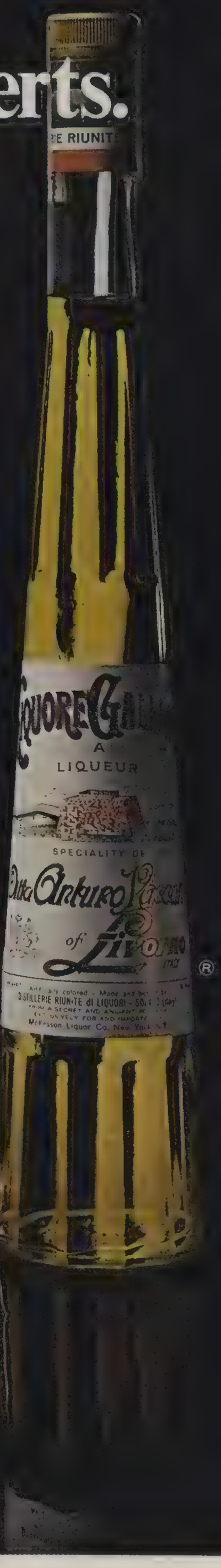
Ice Cream à la Galliano.
Pour 1 ounce of Liquore Galliano over your favorite ice cream.

Roman Coffee.
Pour 1 ounce of Liquore Galliano into a cup, add a teaspoon of sugar. Pour hot, strong coffee to ½ inch of top. Swizzle, add whipped cream.

Fresh Fruit Cocktail Galliano.
Pour 1 ounce of Liquore Galliano over freshly-cut fruit assortment.

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Vogue Travel **By Despina Messinesi**

FRENCH FLASH: INNS OVERSEAS

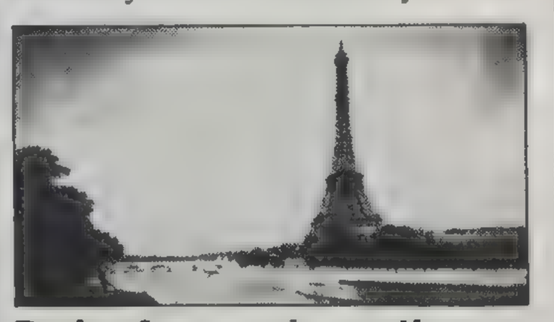
World-spanning Meridien Hotels export France's *savoir-faire*



Twelve Meridiens click on 3 continents and in the Caribbean

A secret dream of many travelers to foreign places is to land in a new hotel combining American-perfect efficiency with French inn-keeping *savoir-faire*. That's what you find at the dozen Meridien hotels going great-guns on three continents: Europe, Africa, and South America. (Now in construction, sixteen more Meridien hotels.)

You don't need to consult your itinerary to realize that you are



Paris: for people on the go, time-savers and shortcuts

in the Meridien Nice hotel and not at the Meridien Guadeloupe nor at the Meridien Paris. The mood and look of each hotel matches its surroundings—making the new Copacabana hotel as different from the Cairo one as the samba is from belly dancing.

The Paris Meridien, designed especially for people-on-the-move, provides time-savers and shortcuts. Standing across the street from the vast Paris International Convention Center, the hotel is about thirty minutes' driving distance from Paris' three major international airports, one hundred yards away from a station on Paris' fabulous underground *Métro* network, and five minutes north of the dizzying traffic circling the *Étoile*.

Eleven elevators zip guests up and down the nine floors of air-conditioned and soundproofed rooms, 1,023 all together. During the big "show" times—automobile, air, ready-to-wear—all 1,023 of them fill up.

The great soother: self-sufficiency

In the rooms, dial telephones for local and international calls, those indispensable lifelines to the world, not only save time but eliminate jangled nerves. A drink-now, pay-later system, those little bars in each room stocked with a dozen kinds of drinks—mineral water, whiskey, soda—unlocked by a special key, do away with waiting for room service.

A joy to find in a big-city hotel, the Paris Meridien grill, flooded with daylight, overlooks an inner courtyard paved in sun-bright mosaics, with pools and greenery. *Le Coffee Shop* serves fast American food with carafes of wine.

All the twelve Meridien hotels



Nice: resort dedicated to luxury—*banque tout-va*

from Paris to Khartoum include facilities that serve as energy-savers. In each hotel, in addition to the traditional beauty-barber shops, guests find the soothing comforts of a health spa with sauna, massage, and—depending

(Continued on page 146)


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SATURDAY REVIEW

". . . smiling, extra-friendly Dominicans who work here make it something special"
FIELDING'S GUIDE TO THE CARIBBEAN

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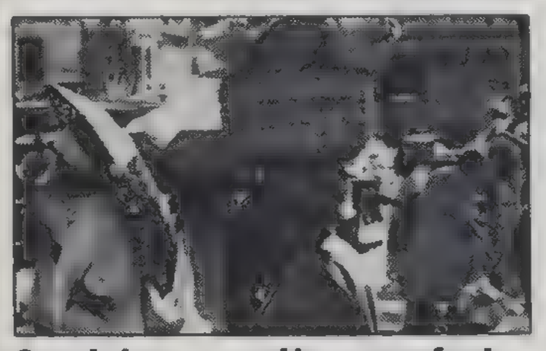
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CONTINUED FROM PAGE 144

on the geographical location—solariums and pools.

Shops at the Meridien trap even those guests who are window shopping. Although shops vary in size from a large shopping arcade in the Paris hotel to one large boutique in Guadeloupe, the handsome French or Italian bags, ties, knits, and perfumes tempt in spite of the drop-dead price tags.

On the Côte d'Azur, scalloped with bays backed by violet-hazed hills, the year-old Meridien hotel in Nice stands on the prize corner of town—on the famous Promenade des Anglais, the broad palm-studded boulevard running parallel to the Mediterranean,



Guadeloupe: city comforts, sun, sea, and open markets

across from the romantic Albert Premier Gardens with a gingerbread bandstand. The hotel comes up with all the luxuries you might expect in a resort dedicated to pleasures.

From the first floor where guests register (actually second floor for us), the illuminated seascapes turn out to be the real thing—sea framed by windows. Most of the 444 super-sized rooms are balconied and air-conditioned; some overlook the jumbled rooftops of the old city.

Instead of the pebbly beach across the road, most guests choose the comforts of the hotel's roof: heated pool, health club, solarium, plus the enjoyment of cool drinks and snacks without bothering about cover-ups. The only effort—to sign the chit.

Built into the hotel but with a separate entrance blazing in neon lights, the plush Casino Ruhl (the newest on the French Riviera) is too handy to resist. In the thick-red-carpeted game rooms, wheels spin, dice roll, chips pile up. Behind a door marked "Private," tables are reserved for *banque tout-va,* unlimited stakes.

On a lower level, the lavish Casino restaurant, a dinner-dance place, stages feather-and-sequin spectaculars. Late, late, guests move underground to the discothèque. Players may dine reasonably at a restaurant next to the game rooms open only to players. *New note:* To enter the casino, men must wear jackets but not necessarily ties.

Tropical Meridien: beach-side everything

In the tropical Caribbean, the Meridien Guadeloupe, a sun-sea hotel, spreads long, low, and brown along a glorious vanilla-white beach on a peacock-green sea. To contrast, perhaps, with the all-year sun and theatrically perfect blue sky, everything inside the hotel is low-key and oasis-cool from the bare beige terrazzo floors in the lobby to the soothing brown and beige guest rooms, even desert-beige sheets.

The enormous grounds of this Meridien include an eighteen-hole golf course in its final stage of grooming; a runway for twenty-passenger planes; tennis; a freshwater pool framed by hibiscus hedges and, of course, water sports—deep-sea diving, underwater fishing, and water skiing.

On Guadeloupe's superlative beaches, a special treat for horseback riders is cantering along miles of empty, sandy beaches. The island's natural beauty spots are at the most a day's driving distance from the Meridien: a few miles from the hotel, waves crash and foam against a rock formation, jagged as broken crystal, called Pointe des Châteaux; on the full-day trip to the awesome active volcano, La Grande Soufrière, you drive through the dense, damp Natural Park, stop



Bahia: Brazil's mystical city, golden sand, Régine-run disco

at the waterfalls, and also lunch. (From the Guadeloupe airport to the Meridien, count about thirty minutes.)

The two newest Meridien hotels—so new they're still shaking out the kinks—rise in two of Brazil's best-known cities: one on Rio de Janeiro's Copacabana Beach, where the action never stops; the second, in Salvador-Bahia, mystical city of legends and golden beaches. At both the Copacabana and Bahia hotels, the internationally famous nightclub-owner-singer Régine, who has a genius for making places click, manages the discothèques. Basic ingredient at all the Meridiens—transplanted France.

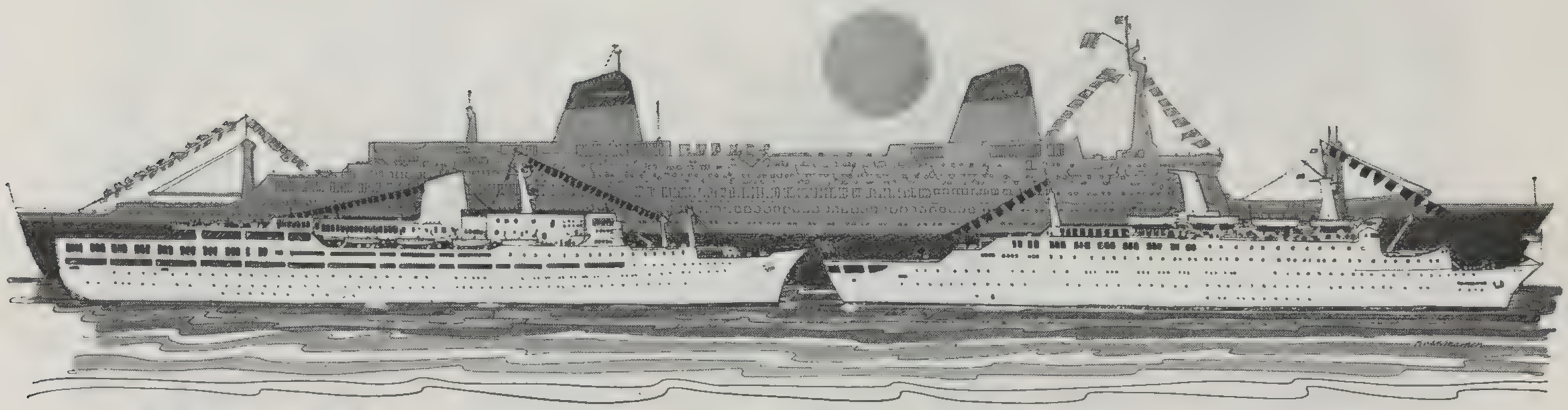
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H. C. Prange, Wisconsin, Illinois
D. M. Read, Connecticut
Rhodes, California, New Mexico, Oregon, Texas, Washington
Rich's, Georgia, Alabama
Robertson's, Indiana
J. W. Robinson, California
Robinson's of Florida, Florida
Sakowitz Brothers, Texas, Arizona
Saks Fifth Avenue, New York, California, Florida, Georgia, Illinois, Maryland, Massachusetts, Michigan, Missouri, New Jersey, Pennsylvania, Texas
Sanger-Harris, Texas
Selber Bros., Louisiana
Smith Bridgman, Michigan
R. H. Stearns, Massachusetts
Chas. A. Stevens, Illinois
Stewart Dry Goods, Kentucky, Indiana
Stix, Baer & Fuller, Missouri
Strawbridge & Clothier, Pennsylvania, New Jersey
Thalhimer's, Virginia, North Carolina
Weinstock's, California, Nevada
The White House, Texas, New Mexico
CANADA: La Baie, The Bay, T. Eaton Co., Ogilvy, G. W. Robinson

Stylist: Charlotte Kisner of Saks Fifth Avenue Philadelphia, Pa.
Makeup: Adrien Arpel

Paquét brings you two memories of S.S. France.



M.S. Mermoz and M.S. Renaissance.

S.S. France was a ship with a great many lovers—and hardly any rivals.

And while the way of life she epitomized is now a memory, the memory has a way of living on.

So if you can't ever forget S.S. France (and who can?), perhaps it's time to breathe a sigh and wear a smile. Because once you've taken a Paquét cruise or two, you'll always remember M.S. Mermoz and M.S. Renaissance.

M.S. Mermoz and M.S. Renaissance are not only in the French tradition of great passenger ships, they're designed exclusively for cruising. And while neither ship is nearly as spacious as S.S. France, each of them will introduce you to an intimate world all her own.

The world of M.S. Mermoz is a friendly tribute to life and fun. The world of M.S. Renaissance is a graceful triumph of taste and style. And from their continental cuisine and complimentary wines to their cafés and grand salons, from their outdoor pools and their cinemascope theatres to their discotheques and petites boutiques, they're as French as France and as warm as the Riviera.

Is it any wonder? Because their Captains and Chefs and Stewards—whose very lives are dedicated to the fine art of making you feel supremely at home—were born and raised in the warm and friendly little towns of Southern France.

And if where their crews come from is one irresistible reason to sail with M.S. Mermoz and M.S. Renaissance, where these two beautiful ships are going—this year and next—is surely another.

The truth is, neither M.S. Mermoz nor M.S. Renaissance has any interest in showing you the commonplace. That's why each and every Paquét cruise promises you a rendezvous with a separate sense of adventure, a different air of romance.

And both of these magnificent ships are waiting for you in Port Everglades, Florida.

So let M.S. Mermoz take you on a romantic Caribbean cruise to the mysterious Land of the Maya either this autumn or this winter.

Or let M.S. Renaissance take you on any one of seven uncommon Caribbean cruises either this winter or next spring. To islands such as Cozumel, Devil's Island, San Andres and San Blas.

To countries such as Colombia, Costa Rica, Mexico, Surinam and Venezuela.

Or take a cruise clear around South America. Or through the Panama Canal to California.

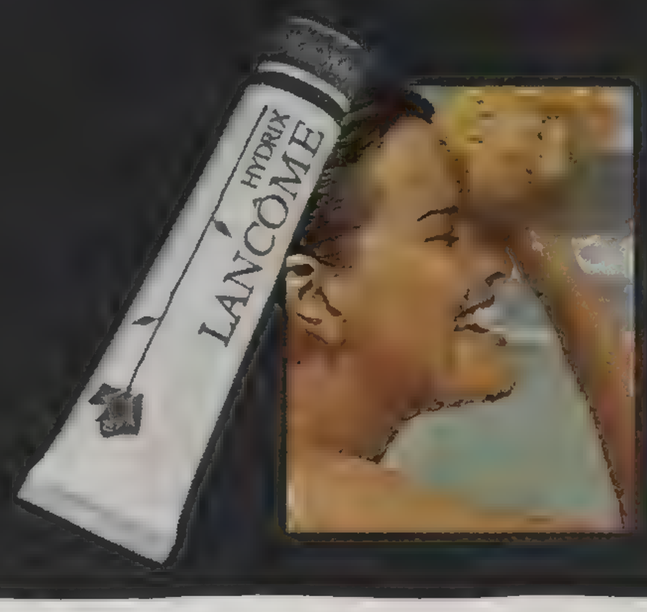
For brochures, reservations and air/sea arrangements, consult your Travel Agent. Or write or call Paquét—the only cruise company in the world that rhymes with café, pâté and everything that is très Français.

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PAQUÉT FRENCH CRUISES

LANCÔME
Paris



HYDRIX IS
THE MOISTURE TRAP FOR SKIN. IT LOCKS IN YOUR NATURAL MOISTURE TO HELP SLOW THE AGING PROCESS WHILE IT LETS YOUR SKIN BREATHE.

YOUR MONEY

(Continued from page 136)

anything like that amount of wealth. Indeed, other New York Stock Exchange studies indicated that about three-quarters of all stock transactions were made by men. Women were listed as shareowners for a variety of tax, estate, and actuarial reasons, without exercising the actual day-to-day control of these shares. In fact, the fig leaf of a female stockholders' majority disappeared in the last major census by the Exchange, which found a slight male majority among shareowners (50.1 percent) and also reported that boys who had been given stock by their elders now outnumbered similarly privileged girls by 3 to 2. Beneath the surface gallantry, Wall Street plainly was a man's world that wanted to keep it that way.

As for attributing female market success to "intuition," this is just a polite way of saying, "I can't for the life of me figure out how she beat me on that one." Mysticism may make engaging cocktail-party conversation, but it is far from a reliable route to riches in the stock market. (We once asked an astrologer to chart the market for us on *Wall $treet Week;* her predictions were about as bad as those of the other professionals.) We need more than a coy archaism "intuition" to explain the extraordinary success of women in the market. Let's try to do so with six more realistic reasons:

1. Women are more apt to know money for what it is. The person who first decided that "men know more about money" had not researched the average household. It is the woman who still, more often than not, does the bulk of the shopping, which makes her the family purchasing agent and the *de facto* expert on a wide range of prices—and price increases. Her training helps her to recognize and appreciate a bargain. It also inclines her to look on money as an objective tool, to treat it conservatively and not as a stack of gambling chips. It is rarely the woman investor who does the top-volume bragging at parties about the brilliance of her purchases—and thus gets so ego-involved that she is ashamed when the time comes to sell.

2. Women get early training in skepticism. Even in an era of alleged sexual liberation, it is still usually the teen-aged boy who is the pitcher, the teen-aged girl who is the pitched-at. It's not just that women learn how to say "No" on occasion: it's that it becomes ingrained in them to sift through the smooth-sounding arguments and search for genuine motives. A healthy dose of skepticism kept most women investors safe from the excesses of the over-the-counter and new-issues markets in the late 'sixties, excesses that statistically involved a heavy preponderance of men. Similarly, the "performance"-minded institutions, whose results have been disappointing in so many recent years, are almost never run by women.

3. Women have the opportunity to test a wide range of products. Housewives and out-of-the-house workers alike, women are the ultimate consumers—exposed to, and choosing among, new goods of all descriptions, and keeping track of quality controls on the old ones, too. If a company is slipping, or emerging, a woman investor is often well-poised to spot it first. If she follows up her observations with a little research, she may successfully change not just her toothpaste but her portfolio.

4. Women distrust jargon. They sense that it is often used deliberately to confuse them, to erect artificial barriers of self-importance, and to cover areas of ignorance. They want to know that the doctor is going to take out the gall bladder, not that the physician is contemplating a cholecystectomy. And they are not afraid to ask a stockbroker to put it in English, either.

5. Women are more often the practical planners in their families. Successful investing requires a clear knowledge of who one is and what one's goals are. This kind of thinking comes naturally to most women. While a man may pretend to be a long-term investor, but actually try to behave like a Vegas swinger, a woman is more likely to see the impracticality of this—and thus to avoid the extremes of both panic and euphoria.

6. Women are unusually well-placed to sense changes in underlying trends. It is hardly a startling revelation that the quality of life in America is changing—and with it, buying patterns. The times they are, indeed, a-changing, and women—to whom such changes are central—can be early-warning systems of the future financial winds.

Obviously, not all women will find satisfaction and success in the stock market—any more than all women will enjoy dancing or cooking or raising children. But there is a definite area of demonstrated female competence here, and maybe, just maybe, you could be a part of it. The rewards can be there—intellectually, emotionally, financially. Even if you fail, it can be fun. As a woman should be the first to recognize, we are talking only about your money—not your life. ▽

LANCÔME
Paris



MAQUICILS HAS
THE BIG, FAT BRUSH
THAT GIVES YOU BIG,
FAT LASHES INSTANTLY.
LONGER. PLUMPER. LUSHER.
BUT NEVER SPIKY OR STIFF.
SMUDGE-PROOF, TOO.

THIN-AND-HAPPY EATING By Judith S. Stern, Sc.D.

Here, diet menus based on avocados, high in "nutritional density." What's that? See page 226.

DAY 1 — 1205 CALORIES

BREAKFAST (280 calories)
1 small fresh orange, sliced
1 slice whole-wheat toast, spread with ½ mashed avocado
4 oz. skim milk
Coffee or tea with artificial sweetener
LUNCH (395)
Cold plate:
½ cucumber and ½ tomato, sliced, on lettuce leaf; 2 slices (3″x3″x¼″) roast turkey (white meat, without skin)
2 RyKrisps
1 small apple
8 oz. skim milk
DINNER (450)
3½ oz. roast leg of lamb (trim off visible fat)
½ cup spinach with wedge of lemon
1 small whole-wheat roll with
1 tsp. butter or margarine
1 tangerine
Coffee or tea
SNACK (80)
4 oz. skim milk
3 saltines

DAY 2 — 1145 CALORIES

BREAKFAST (265 calories)
½ grapefruit
¾ cup bran flakes with
1 cup skim milk and
¼ cup blueberries
Sugar substitute
Coffee or tea
LUNCH (315)
Tuna-salad plate:
3 oz. water-packed tuna fish
1 small tomato
¼ cup chopped celery
½ avocado, sliced
2-3 lettuce leaves
1 tbsp. low-calorie dressing
Iced tea with wedge of lime
DINNER (450)
1 cup beef bouillon
4 oz. flank steak marinated in soy sauce, garlic, fresh ginger, sugar substitute to taste, and scallions . . . broiled
½ cup green beans with almond slivers
1 slice French bread with
1 tsp. margarine or butter
Demitasse
¼ medium cantaloupe
SNACK (115)
8 oz. skim milk
2 RyKrisps

DAY 3 — 1190 CALORIES

BREAKFAST (255 calories)
6 oz. tomato juice
1 cup cooked farina with
1 cup skim milk
Coffee or tea
LUNCH (350)
½ avocado stuffed with:
2 oz. diced, cooked chicken
¼ cup celery
2 tbsps. low-calorie dressing
Chopped chives
3 saltines
8 oz. sugar-free diet soda
DINNER (405)
4 oz. chicken livers with plenty of mushrooms and onions
5-6 asparagus spears
Watercress and radish salad with
1 tbsp. low-calorie dressing
½ cup strawberries in ¼ cup champagne or white wine
Demitasse
SNACK (180)
8 oz. skim milk
2 Oreo chocolate cookies

DAY 4 — 1135 CALORIES

BREAKFAST (240 calories)
1 cup apple juice
1 cup Special K cereal with
8 oz. skim milk
Coffee or tea
LUNCH (320)
California-burger:
¼ lb. extra-lean hamburger, broiled
2 slices tomato
½ avocado, sliced
Lettuce leaf
½ hamburger bun
⅛ honeydew melon (7″ diameter)
Iced coffee
DINNER (445)
5 oz. red snapper, broiled with
½ tbsp. margarine or butter and dill and lemon
1 stalk broccoli
Raw spinach and avocado salad:
¼ avocado, sliced
½ cup raw spinach
sliced Bermuda onion
1 tbsp. low-calorie dressing
4 oz. dry white wine
Espresso
1 tangerine
SNACK (130)
8 oz. skim milk
4 Animal crackers

DAY 5 — 1115 CALORIES

BREAKFAST (300 calories)
½ cup orange juice
Guacamole omelet:
1 egg filled with
¼ medium avocado (mashed) with 1 tsp. lemon juice and
¼ tsp. seasoned salt
1 slice whole-wheat toast with
½ tbsp. orange marmalade
LUNCH (340)
Open-faced sandwich:
melt 1½ oz. American or Swiss cheese on 1 slice whole-wheat bread; serve garnished with avocado slices (¼ avocado)
Iced tea
1 cup strawberries
DINNER (395)
1 cup jellied madrilène with wedge of lemon
1 chicken breast broiled with seasoned salt, garnished with tomato and lemon slices, mushrooms, and fresh parsley
1 cup broccoli
1 wedge lettuce with
1 tbsp. low-calorie dressing
Coffee
½ cup seedless grapes
SNACK (80)
8 oz. skim milk

By Melva Weber

HEALTH

When your heart skips a beat . . . "laying on of hands" comeback . . . cat facts . . . and the latest findings on exactly how vitamin C fights colds

"AND THEN MY HEART STOOD STILL"

The skipping and pounding heartbeat of romantic song and story probably is ascribed correctly to emotional stress. But it's easy to be alarmed at the sensation of palpitations, to wonder if you're having real heart trouble—not just the romantic kind.

Dr. Peter Frommer, associate director for cardiology at the National Heart and Lung Institute, explained: "Palpitations in themselves are rarely the first symptoms of heart disease. Extrasystoles, our medical term for premature heartbeats, are one of the causes of erratic heart rhythm, most typically when they give the feeling of a skipped beat followed by a big thump. But in the absence of detectable heart disease, extrasystoles are not dangerous at all. A great many of us have occasional extra beats."

Where there *is* heart disease, said Dr. Frommer, premature beats are considered a risk factor. They're of tremendous significance in monitoring a heart-attack patient in the acute period right after a coronary occlusion when rhythm disturbances may threaten life.

Bouts of heart flutters or pitter-patters may be set off by some unrelated pain, by emotion, by fatigue, or by chemical ingredients that are in coffee, tea, liquor, and tobacco smoke. These episodes may happen oftener as one grows older. If you're sometimes frightened by heart palpitations, by all means see your doctor. Examination will tell whether the extra beats are associated with other coronary signs or whether you can laugh at those occasional butterflies in your chest.

CLOSER, A MALE CONTRACEPTIVE

Two California scientists have broken the chemical code of a pituitary gland hormone—a discovery that may lead to an immunizing contraceptive for men. Dr. Albert F. Parlow and Dr. Basudev Shome, backed by the National Institute of Arthritis, Metabolism, and Digestive Diseases, identified the structure of FSH—follicle stimulating hormone—the last remaining hormone of unknown structure.

Now that the hormone's secret is out, FSH may be the key to a new contraceptive. This would immunize men with anti-FSH globulins, preventing sperm production. Also, some infertility problems of men and women might be treated with FSH.

YOUR CAT AND YOUR HEALTH

Have someone else handle the Kitty Litter chores while you're pregnant, urges Dr. Harrison G. Monk, veterinarian at the Greater Annapolis Veterinary Hospital in Maryland. Reason: various infections that may damage an unborn child can be transmitted to the mother by the cat feces.

For example, warns the National Institute of Allergy and Infectious Diseases, the animal-borne disease toxoplasmosis can cause eye and brain damage to the fetus, even though the mother has a mild or symptomless infection. So far, said Dr. Monk, chances for toxoplasmosis infection are rare; and developing a cat vaccine against this disease has not been necessary. About 25 percent of the adult human population have antibodies to "toxo" and are considered immune.

Veterinarians and the NIAID give this preventive advice to pregnant women with house pets: At any sign of illness in either a cat or dog, take the animal to the veterinarian promptly and isolate it from the pregnant woman. Keep cats free of infection by not feeding raw meat or undercooked table scraps. Don't allow your cat to hunt mice or birds or to associate with cats who do. Have the cat feces disposed of daily, since the toxoplasmosis egg capsules don't become infectious until two to four days after excretion. Keep your pets' vaccination schedules up to date.

REALLY RAPID PREGNANCY TEST

Reported by Brij B. Saxena, Ph.D., and Robert Landesman, M.D., of Cornell Medical Center in New York, radio receptorassay (RRA) is said to be an accurate test for pregnancy even before a missed menstrual period and as early as six to eight days after conception. What's more, test results are available within an hour.

Added clinical advantage: suction curettage to terminate pregnancy may fail if done too early; the RRA test permits accurate scheduling so a too-early procedure is avoided. RRA measures the hormone human chorionic gonadotropin (HCG), which is produced early in pregnancy, and can test either blood or urine.

What else can RRA do? Detect ectopic, or tubal, pregnancies; forecast probable miscarriages; early-warn of some types of tumors; may signal fertilization occurring in IUD wearers; assist in infertility therapy. Equipment is costly and complex, so RRA testing will be found mostly in professional laboratories and large clinical centers.

UPSURGE: THE TOUCH THAT HEALS

"Laying on of hands," an ancient way to cure, now reemerges as "therapeutic touch"; and scientific investigation is going on to determine what, if any, biological basis this practice has.

Dolores Krieger, Ph.D., a professor of nursing at New York University, after four extensive studies of the effects on the sick when hands are placed on their bodies for the purpose of relieving or curing, found clues that actual healing takes place. Use of therapeutic touch produced increased hemoglobin values in tested patients, while matched patients who were controls did not show hemoglobin increases.

Improvement is not psychosomatic, according to Dr. Krieger. "Faith on the part of the subject does not make a significant difference," she said. It's the healer who must believe: "must have some belief system that underlies his actions." Dr. Krieger thinks the potential for therapeutic touch occurs in physically healthy people who are strongly motivated to help sick people. "When I lay my hands on or near an ill person," she said, "he has a subjective sense of heat in the area that is ill or diseased." She is now conducting a course on human field interaction at New York University.

VITAMIN C vs. COLDS: NEW SCORE

At the cell level, ascorbic acid strongly inhibits the multiplication of at least one cold-causing virus, announced a husband-wife research team of biochemists at Stanford University School of Medicine.

Patricia R. Schwerdt and Carlton E. Schwerdt, Ph.D., treated human cell cultures with ascorbic acid, or vitamin C, and found that the first phase of virus growth was not affected; but, when treatment was carried through several replications, or generations of viruses, the vitamin C-treated viruses were producing about one-fortieth the yield that untreated viruses produced.

The Schwerdts think the suppression of virus growth may be caused by an increase in interferon (an infection-fighting protein made by human cells) which is stimulated by vitamin C. The California team chose to work on the virus-ascorbic acid problem at the cellular level to avoid the many variable factors involved with human subjects in test series, making it simpler to stalk the wild rhinovirus.

From Paris' Left Bank,
Yves Saint Laurent sends you his
Rive Gauche Fragrance.

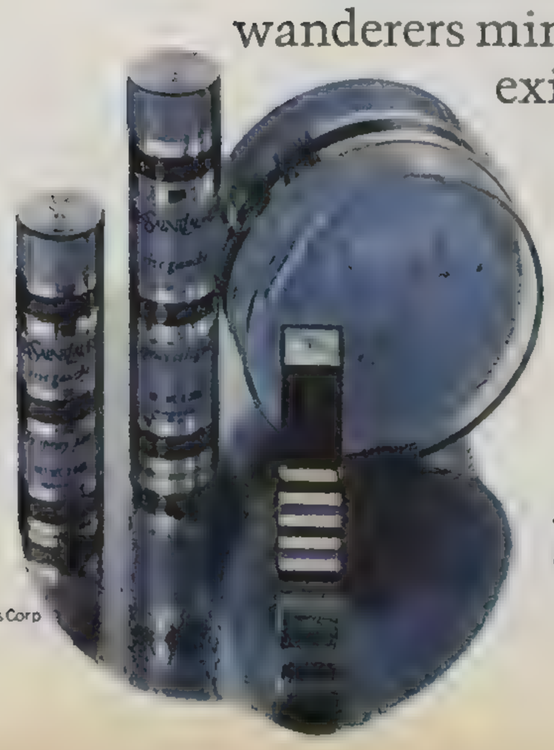
It's lively, warm and very French.

The Left Bank of the Seine, called Rive Gauche, is Paris' most spirited place. It's where artists, writers, poets, lovers, world travelers and world wanderers mingle together to create an atmosphere one could only wish existed everywhere.

Yves Saint Laurent has captured this special feeling in his Rive Gauche Fragrance.

It has the spirit of a Parisienne cafe, alive with wine, laughter and love. It's like a smile you wear all over.

And it's here for you to wear. And love.



rive gauche® by YVES SAINT LAURENT

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CHOCOLATE
COCONUT
The taste you've known and loved.
Serve Choclair by itself and it's a sippy, tasty, chocolate coconut drink. Mix one part Choclair with two parts vodka and it's a Wooden Shoe. Just as tasty—but wow.
Incidentally, Choclair is the first of Arrow's deluxe premium flavors. You can't miss it at your local liquor store—it's in our distinctive white bottle.
Choclair by Arrow
Heublein's House of Good Taste.
54 Proof Liqueur. © 1975 Arrow Liquors Company, Allen Park, Michigan.
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DELUXE
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AMERICAN SUPER-CLASSICS


1

The casual country gear that answers everybody's needs . . .

To grab for on a chilly day . . . 1. Field coat in tan water-repellent cotton duck, collar and cuffs lined in hunter green corduroy. $30.50, L.L. Bean, Inc., Freeport, Me. 04032. **2.** The regulation **pea coat** in navy wool melton, quilt-lined. Top it with a "backpacker's Jeep cap" (like a knitted watch cap, but with a brim) . . . in six colors, and one size fits all. Coat, $35.50, cap, $2.50, at I. Goldberg & Co., 902 Chestnut St., Phila., Pa. 19107. **3.** The perfect, classic **hacking jacket** of amber corduroy to slide over an oatmeal cashmere turtleneck. Jacket, $80, H. Kauffman & Sons Saddlery Co.; Korrigan sweater, $75, Jax, 7 W. 57 St., N.Y.C. 10019.


3


4


2

4. The outdoor sweater—Greek fisherman's sweater in natural cableknit wool. $50, Greek Island, Ltd., 215 E. 49 St., N.Y.C. 10017. Rough rider twill pants, $14, L.L. Bean, Inc. Freeport, Me. 04032. **The bag for everything:** woven Chiga straw from Ecuador in shades from sand to coral to ebony. Many sizes, $15-$60, Putamaya, 142 E. 73 St., N.Y.C. 10021.


6

6. COUNTRY SWEATER-JACKET: great—shawl collared, loose-knit in navy oiled wool, two high-set slash pockets, navy insignia buttons. By Peter Storm, $58 at I. Goldberg & Co.

5. THE BEST RUGGED BOOT: the Frye boot! Square-toed rawhide, 2-inch heel. $60, H. Kauffman & Sons Saddlery Co., 139 E. 24 St., N.Y.C. 10010.


5

Rain-country essential

8. The hooded poncho, olive drab nylon lined in slicker-yellow rubber (fits perfectly over any coat!). $8.95 at Weiss & Mahoney, 142 Fifth Ave., N.Y.C. 10011. Great straight-leg olive cords, by Cinnamon Wear, $32 at Henri Bendel, 10 W. 57 St., N.Y.C. 10019. . . .



7

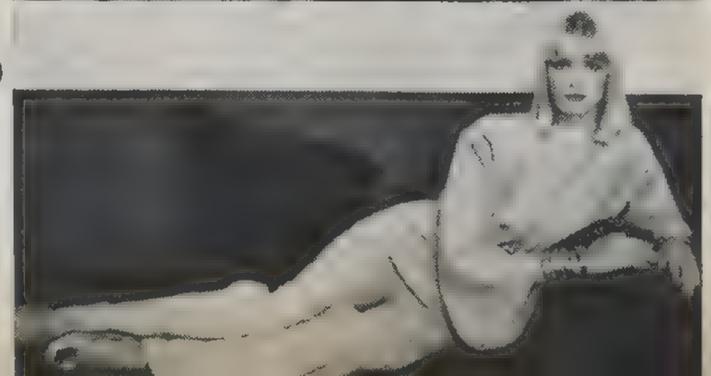

8

7. The ¾ hooded nylon swamp coat—super rain look over an écru oiled wool crewneck; rust cord pants. Coat, $8.95, Weiss & Mahoney; Peter Storm sweater, $36, I. Goldberg & Co.; Cinnamon Wear pants, $32, Henri Bendel.

Pyjama-dressing—sexy/cozy

9. The sleeper—men's pyjamas (classic appeal!) in sand cotton flannel. $9.50, L.L. Bean, Inc. *Don't forget:* cuddly socks, soft deerskin moccasins!!! **10. Easy at-home allure:** oatmeal *flanelle du santé* pyjamas by Julie Mamet for Manouche; top, $36, pants, $40, at Nancy and Company, 986 Madison Ave., N.Y.C. 10021.


9


10

BARBARA BERSELL

A Child's Lenox



It's not like your other Lenox. The "Gentle Friends" Set is made from a special super ceramic, so it can take anything a child can dish out. It's guaranteed against breaking, chipping, cracking and crazing for two years of normal home use. Available in gift-boxed set of plate, bowl, and mug, wherever grown-up Lenox is sold. $29.75 the set.

"GENTLE FRIENDS" BY LENOX

TRENTON, N.J. 08605

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AVEDON

CHARLES HASKELL REVSON
1906-1975

The man who was the imagination and power behind Revlon, Charles Revson built a half-a-billion-dollar cosmetic industry on his perception of what women want from beauty. His career took off in the early 'thirties, with $300, two partners, and the conviction that opaque, bountifully colored nail enamels would be accepted by "nice" women. A small thing, maybe. But a large vision. For Charles Revson had an uncanny sense of how women would want to look *next*. He was able to take what was often an undefined trend and tó crystalize it, so we could see it. And get it.

Charles Revson had a rapport with women as a group—admiring and instructive, reserved and personal. He cared about them. "Men know, equally as well as—and sometimes better than—women, what women should look like," he said. Neither tall nor classically handsome, he was powerfully attractive, perhaps because he had the live spark of communication: he listened—and he could boom in a small voice.

We take the development of beauty products on which most of us rely as a matter of course. It isn't. It takes passion, demanding standards, and perfectionism. And Charles Revson was a passionate, demanding perfectionist. One of his most vital rivals, Estée Lauder, said: "Charles Revson was a great person and he helped to make the cosmetics industry a great one." To give millions of women the chance to look better—and to feel better about themselves is a fact to celebrate . . . as were the talents of Charles Revson, who said, "I will never settle for mediocrity, because there is very little in life that cannot be done well."

For a limited time only, our distinctly French purse organizer, the Maqui Pochette, and three very exclusive double-ended eye pencils (all told a $16.00 value) are yours for only $5.00 with any $6.00 Orlane purchase.

You'll find the Maqui Pochette a most clever accessory. For within this pure white leatherette envelope, sporting our Paris address, there's enough room for all the cosmetics you'd need to refresh your face during the day or before a colorful evening.

And since most memorable occasions are those in which much is said though little is spoken, our eye pencils provide a vocabulary all their own. Each comes with two subtle yet expressive colors. In the new Fall shades of Silver and Smoke, Moonglo and Blue Dawn, Shell and Woodrose that color so smoothly, so expertly, at first touch it is clear an art has been mastered.

Discover the Maqui Pochette, the new Fall eye pencil collection, and our world-renowned beauty treatments and cosmetics at finer stores everywhere.

ORLANE. An advantage shared by the world's most beautiful women.



For the Orlane store nearest you, see page 243, or write: Orlane, 680 Fifth Avenue, New York 10019, Paris, London

Orlane announces an important bonus for the woman who wishes to master the art of self-expression.

What beauty has to do with...

FASHION IS EVERYTHING NOW

We can tell you in one word: what beauty has to do with fashion is Everything. Why else do you suppose that through the ages women have always chosen this dress over that—or this color—or this neckline—or this anything? The fact *(one* fact) is, the first, most enduring purpose of fashion is to beautify—to enhance—to make us feel good about ourselves. The other fact is this: the most ravishing clothes in the world never did it on their own—no matter what the look of the moment, fashion does most for the woman who does most for herself. . . . And as fashion changes, one does it a little differently (which is why, for the second October in a row, we're going to be giving you a full report on the new Beauty Collections). Right now, for instance, we're into a very distilled fashion—clothes are simply a line that is narrow on the body; fabrics that are soft on the body; and "natural," uncolorful colors that are both rich and discreet—and what these clothes will do for you is going to depend almost entirely on just three things that you can do for yourself:

1. *GET YOURSELF A GOOD HAIRCUT*—at least short enough to clear the shoulders—and with a calm, unbulky line. In other words, don't fight the mood of the clothes—above a long, narrow tunic and skirt, the effect of an elaborate mass of hair would be a little like smoke billowing out of a smokestack.

2. *GET YOURSELF IN SHAPE.* Exercise! Diet! Get yourself a good masseuse! It isn't only the narrowness of the line; it's the softness of the fabrics and the absence of "props"—the best clothes today are totally free of darts, linings, interfacings; there is, literally, no more construction to them than a T-shirt, and no more weight to the fabric. They are the thinnest silken peelings of a fabric that just slide over the body—apart from the fact that you couldn't possibly use anything rigid in the way of underpinnings, you wouldn't want to. To feel these silks and gossamer wools against the skin is one of the great sensual pleasures of fashion (according to some scientists, a pleasure reserved mainly for women; men's skin, they say, is lacking in this particular sensory perception—which may be just as well; these fabrics aren't exactly going for a song).

3. *CHANGE YOUR MAKEUP*—this is *key!* Because you're going to find yourself dealing with a very interesting kind of "natural" coloring in fashion this season. Not just the usual beiges and greiges, but a whole range of earth and stone and dried-fruit colors. They're not difficult to wear . . . on the other hand, they don't wear themselves. In the first place, for all their subtlety, they're "big," luxurious colors—try a bronze-y, greeny panne velvet dress with no makeup, or with a too-pale one—bang, you're dead! And in the second place, they're not your basic brights—they can't take the glare of, say, a turquoise eye shadow. Neither can you, for that matter—not only is it like wearing neon on your face, it doesn't even bring out the blue of your eyes (a slate blue will, though, and subtly). In effect, what you've been looking for in makeup now (what women have *always* been looking for in makeup) are colors that are, as they are in fashion, natural, unblatant, *full-bodied*. . . . We have news for you. Better: we have the colors; they're the heart of our Beauty Collections report, beginning on page 174.

PARIS: THE NEW APPEAL

When we talk about a new appeal in the couture, we are not talking about every single thing we saw—we are talking about certain looks, certain little details, certain subtle shifts in the emphasis of dressing that for us were like a fresh breeze blowing through fashion. That's what these 16 pages are about...

In general, what the couture stands for in 1975 is this: A perfection of layering. A softening and a narrowing, day and evening. A turn to a more gentle attitude, a more gentle touch. A stretching for quality and luxury and for infinite discretion. A feeling for the mood of the East and the Middle East—influences from Morocco, Persia, and China come through everywhere! . . . As for specifics, these are points that every designer makes again and again:

- ***THE BODY:*** More revealed because the line is narrower —hips and derrière catch the fall of the fabric.
- ***HAIR:*** Shorter, smoothed—you see the outline of the head. The movement of hair is to the back . . . a feeling of lift from the forehead and temples.
- ***HOODS:*** Charmingly done, without heaviness; size is key, and the way the hood is placed on the neckline. Often with little crocheted cashmere caps underneath.
- ***NECKLINES:*** Either close-on-the-throat turtlenecks. Or open necklines, sometimes with soft, very small shirt collars, which open to widened V's—the wider the opening, the prettier the V. Best example: at Dior. . . . For evening, the one-shoulder neckline . . . the straight-across camisole neckline, with fragile little straps right out to the shoulder . . . or the look of fabric falling to the back like a djellabah, revealing all of the nape of the neck and part of the shoulder.
- ***SLEEVES:*** Loose and straight—hardly a pulled-in cuff to be seen—like a narrowed kimono sleeve. The same sleeve a bit wider looks great just covering the elbow, with a longer sleeve coming out under it.
- ***SCARFS:*** Shawls all over Paris—three-corner shawls or big squares folded into triangles. . . . The thin white muffler at Ungaro—trailing in the breeze like the Red Baron's.
- ***FABRIC:*** Everyone has found a lighter, softer way to do everything . . . and Saint Laurent and Ungaro found the best—the most luxe and most sensuous. Alpaca and cashmere everywhere—so light at Ungaro, you can see through the coats as they move. . . . (Continued)

THE TOTAL LOOK . . . FROM THE SKIN OUT

The body *(left)—at Ungaro—at every house: the base for everything. More revealed by the narrower line . . . and by the weightless fall of fabrics that are softer than anything you can imagine! . . . The Ungaro head (right):* ***the head of Paris!****—the hood . . . the cap . . . the emphatic makeup. . . . All the clothes are from Ungaro; all about them, starting four pages ahead. These 16 Paris pages: hair, Harry King of Cinandre; makeup, Sandra of Xavier Coiffures.*

PENN



SAINT LAURENT—
THE ULTIMATE
SWEATER-DRESSING

His longest, narrowest—newest!—cardigan. Heathered wool crochet in brown and beige, with bandings of orange, brown, and teal blue along every edge and around the small, perfect armhole. Underneath, the two-piece dress — the pleated skirt; the longer, scarf-tied top banded at the hip and slightly bloused —in brown-and-beige speckled crêpe de Chine, with bits of darker brown and teal scattered in like jewels. The whole line of it, as lean as a cigarillo. Dress, of Abraham silk. This, and the cardigan, to order at I. Magnin.

(Continued) Thinnest wool jersey, soft and warm to the touch, for dresses and pants suits. . . . Lots of knitted wool at Givenchy. . . . The look of day-length velvet coats at night. Panne velvet: THE STAR—it's responsible for changing the look of at-home dressing at Saint Laurent from pyjamas to a dress. . . . Chiffon at night—thinly used, with thin, handkerchief-rolled edges. Mostly black (*lots* of black for evening!) and smoky grey to pale grey—to almost-black at Ungaro. . . . A lovely, weightless crêpe damask for dinner dresses at Saint Laurent. . . . Except for embroidered separate jackets, a notable—gratifying!—absence of sequins and beading. Very few linings in anything—except for some delicious quilted (or quilted-looking) silks. When you did see an ordinary, old-fashioned lining, it looked just that: old-fashioned.

COLOR: The most becoming beige ever—the slightest tinge of pink to it, as though the beige had blushed. Especially pretty and luxurious in a marvelous silk poplin—*the* fabric of the moment!—with a soft glow to the surface. . . . Some bright colors, but they don't quite come off. Best are lightened versions of subtler colors—cognac brown; luggage; a smoky—almost heathered—blue; soft, cleansing pearl grey; bits of lacquer red to pick up black; the surprise of cinnamon for chiffon; white in silk . . . in beautiful pattern-on-pattern silk façonné . . . in the touch of a muffler. . . . Prints—conventional prints—are dead as a doornail (when you see the Saint Laurent crêpe de Chine "prints," you will never want anything else!).

Day and evening, Saint Laurent hits all the high spots— all the quality, luxury, and modernity anyone could wish for. Here, the YSL way for day...

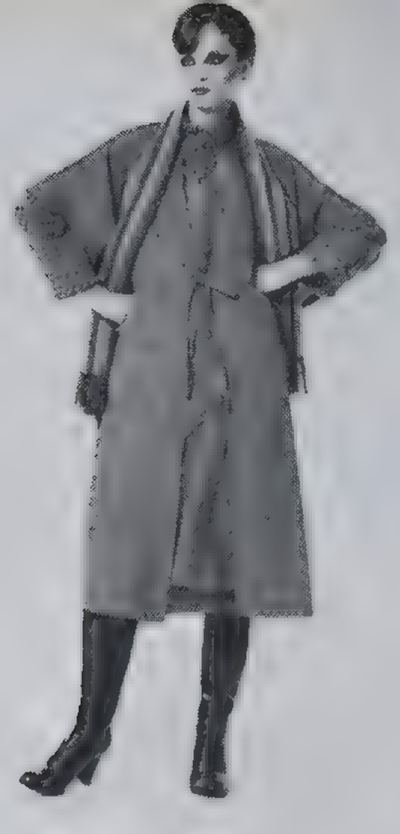
The perfected turnout is what Saint Laurent is about—meticulous, if you can think of the word in an easy, un-uptight way. He isn't Thor rattling the thunderbolts; year after year, he gives you a coat, and under the coat a sweater, and under the sweater a two-piece dress. But the coat is a raincoat in a fantastic *silk* poplin—fine and supple, with the faintest sheen to it; and it has a fur collar, which has nothing to do with those collars that look like hunks of fur glued on at the neckline—it rolls out deep and full, the skins worked diagonally so it holds the shoulders the way a cashmere shawl would; and the whole line of the coat—even though it's roomy enough for two or three layers of clothes underneath —is narrow, the edges just meeting. And the sweater is one of his great cardigans—every year a little leaner, a little longer... a little more desirable. And the dress is a skirt and a long, thin middy of an overblouse of the thinnest, most beautiful silk crêpe de Chine you have ever put your hand to (when you hear that these fabrics feel like "nothing" on, it only refers to their weightlessness—it's precisely the feel of them on the skin that makes the candle worth the game!).... Not that there aren't other looks—his famous un-stiff, un-masculine man-tailored suits, for instance, with the *best* trousers or trouser-pleated pleated skirts. And other coats—his suède shirttail coat is a dream!—But the essence of Saint Laurent day-dressing is the kind of turnout we've been talking about ...luxe within luxe within luxe. And practical. And casual. And wearable.

PARIS: THE NEW APPEAL



SAINT LAURENT'S FUR-COLLARED COAT—THE RAINCOAT OF THE YEAR!

A shawl of mink collar—a largesse of mink collar!—diagonally worked, and fitting as smoothly as a piece of cloth that's been cut on the bias, on a narow coat of tan silk poplin. When you see this kind of narrowness—and realize that inside there are not only layers of things but a mink lining as well—what you are seeing is one of miracles of the couture. It has to do with the working of the skins, the depth of the armholes, and the fact that the sleeves are lined in thin, quilted silk satin. Coat fabric, by Taroni. To order, I. Magnin.



1

At a time when ease, practicality, dash are the bywords of modern fashion, Ungaro did an entire collection that combined it all with the refinement of the couture. It was unbeatable!...Here, Ungaro for day...

Ungaro's day-dressing was, simply, the total perfection of layering. No surprise: he has always been the master of this kind of dressing. But this year's versions are of unbelievable luxe and style—clothes that any young modern woman looks at, understands, and—most of all—instantly wants to wear!...His genius: to do coats—thin, unlined, unconventional coats—as a total way of dressing. Coats with the feeling of burnooses, djellabas—wisps of coats that you *know* are going to reveal a multitude of things underneath—they have that whole Mid/Far East feeling of clothes just thrown over other clothes in thin, thin layers....A thin-as-air burnoose over a kimono over an even thinner two-piece dress, all in toned-in colorings, blending pattern and texture....And the practicality: they go *anywhere* —take off one layer, you're dressed for a lighter climate, another layer, another climate—another look! Because each is not just a layer of warmth; it's a look in itself. Wherever, whichever way, when you see them on the street, they are the best-looking things in the world.



2



3

The key to it all—the treasure!—is his fabrics: brushed alpaca so light that light goes right through it; cashmere that is a revelation of cashmere. Each so soft that you want that—and nothing else!—next to your skin....And weighing *nothing*. You could have on a muffler, a coat, a below-the-knee tunic, a shirt, and pants—and the whole thing would weigh less than one of somebody else's skirts! ...Other revealers-of-Ungaro: His raincoat—black silk, and cut like a coolie jacket, with the inside edge to edge cashmere. His absence of furs—"they didn't come easily to me this year."...His long, flying mufflers (the white cashmere, especially)—keynote of a whole collection where everything caught the air!... His dresses: if it wasn't a two-piece dress, it was a cashmere chemise falling straight on the hipbone. Or a jumpsuit—his other great day-dressing. And over it, a square, straight cashmere coat with a straight loose sleeve—the sleeve of Paris!



4

THE STRIP, LEFT: UNGARO'S NEW LAYERS—TOTAL DRESSING FOR DAY

Peeling off from top to bottom, left, Ungaro's layerings of thinnest brushed alpaca in warm, soft browns touched with grey.... **1.** *The muffler (always!), and the outer "djellaba" coat (which Ungaro calls a poncho—not for accuracy, but because that's the ease it has). This, tied over,* **2,** *a striped short-sleeved kimono. Under that,* **3,** *the super little two-piece dress—the side-tied Chinese top in even thinner checked alpaca; the slim shirttail-hemmed skirt in a super-fine, almost invisible Glen plaid.* **4.** *All you'd ever want under clothes that feel this luxurious against the skin!—a little silky bikini, as Ungaro sees it: as close to skin color as possible. Lan-Be fabrics; Ungaro boots. To order, I. Magnin.*



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PARIS: THE NEW APPEAL



UNGARO'S SHIRT-AND-PANTS LAYERING— UNDER A BURNOOSE

Left, the hooded burnoose seen close-up three pages ago—Ungaro's way with pants-dressing for day. In more of his thin, wonderful brushed alpacas—here, shades of light grey, dark grey, soft brown. The way it works: the hooded burnoose with a muffler thrown around it, over a thinner-striped below-the-knee tunic (unseen here). Under this, a striped shirt, grey pants. Each piece—perfection! Lan-Be fabrics; Ungaro boots. To order, I. Magnin. Hair, Harry King of Cinandre; makeup, Sandra of Xavier Coiffures.

UNGARO COAT-DRESSING— WITH A JUMPSUIT

Narrow, relaxed—the slim blouson-top trouser-pleat jumpsuit, left, in thin stripes of black-and-ivory cashmere (the effect: quick-silver grey), with a black-and-ivory cashmere shirt underneath. Over it, the coat to covet!—the easy, straight-sleeved cardigan of a coat in tiny-dotted black-and-ivory cashmere. And his signature: the white muffler flying over everything. Lan-Be fabrics; Ungaro boots. To order, I. Magnin.

SAINT LAURENT—HIS ULTRA-FEMININE NEW TURN ON RESTAURANT DRESSING

The smallness—the charm—the *Frenchness*—of Saint Laurent's thin crêpe-satin damask dress in slate grey, *left* and, in closeup, *near right*. The narrow redingote of a dress with its little gathered sleeves . . . tiny covered buttons at the wrist, down the front . . . and the slender skirt showing through underneath. The woman hasn't been born who wouldn't feel prettier for it! Fabric, Taroni. Dress to order, I. Magnin. These pages: hair, Harry King of Cinandre; makeup, Sandra of Xavier Coiffures.

PARIS: THE NEW APPEAL

Nobody understands better than Saint Laurent that evening is many different moods of dressing—there isn't one he hasn't thought out and thought through...and done something beautiful about. Something that doesn't exist anywhere else—such as his new "restaurant dresses," here....

When you look for the thing that sets Saint Laurent apart, look to the group of little dresses he did for a certain kind of evening—drinks, dinner, a restaurant that isn't a restaurant with checkered cloths on the tables and sawdust on the floor. In other words, for a moment when you want to be dressed, and the choices were a narrow pyjama or a velvet suit, there is now—finally, at last—because Saint Laurent had the wit to see that this was the thing that many, many women have been missing—for that moment, there is now a dress. A very small, gentle, totally captivating dress—rather like a cheongsam in the feel and fit. With slit panels, under which is a narrow skirt. *All* of it is beautifully narrow—the shoulders, the sleeve, the line. All very delicate in the tiny little buttons and edgings....We know there are a lot of women who say, "Why Couture?" Well, this is why—this kind of dress, this level of taste and quality ...this designer.

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THE MOST-WANTED LITTLE RESTAURANT DRESS AT SAINT LAURENT

Shades of crimson, French blue, and mustard crêpe de Chine, *left*, in a non-print-y squiggle of a print with satiny dots woven in. The blouson top cut on the bias and sashed at the lowest point of the waist . . . the narrow, narrow skirt slit high on either side and faced in mustard crêpe de Chine . . . the same crêpe de Chine lining the slim kimono sleeves. The gentle blockbuster! Bianchini silk. Dress, to order at I. Magnin.

PARIS: THE NEW APPEAL



Other kinds of evenings, other kinds of dressing—Saint Laurent covers all the moments...answers all the needs....

After the restaurant dresses of a page ago comes a stage of dressing that takes the narrow, narrow line onto another level of evening—the big dinner (or after-dinner) party when men are in dark suits. And you, if you're lucky, are in one of Saint Laurent's narrow-bodied two-piece crêpe de Chine dresses with soft bias ruffles around the wrists, around the bottom of the long overblouse, and around the slightly above-ankle hem (he also did this as a mid-calf dress, but the ankle-flirting length was the dream!). Chic and charming—a rarer combination than you might think....From here, he goes on to a glorious group of chiffon big-evening dresses —Blithe Spirit chiffon dresses. *Ravishing!* No matter who you are, and wherever you might go, or when—fall, winter, spring—you couldn't miss. Any one of these would be beautiful to own—*timeless* and beautiful....In still another mood, he did a small group of two-piece long dresses—a long, belted tunic of a shirt and bias skirt in silk damask—and instantly you saw them, you knew that they were to wear to a dinner where you might have worn a black chiffon shirt and velvet pants. The perfect alternative to a pyjama—and very sophisticated....Saint Laurent also gives a great deal of thought to what to put over a long dress at night—at the point when one is beyond shawls. He did—in mink and in velvet—an ideal shape and length of coat: in velvet, a coat to the middle of the knee, with a narrow shoulder and a little width to the hem; in mink, the coat was a touch shorter, the shoulder a bit wider. He also did day-length coats in velvet for night, and velvet coats to the floor...and a marvelous three-quarter-length burnoose in black velvet. He thought of *everything!*

SAINT LAURENT'S NARROW, NARROW LINE, FLIRT OF BIAS RUFFLES— THE MOST BEGUILING NEW DINNER DRESS IN PARIS!

His two-piece crêpe de Chine print, *left*—cut completely on the bias—in shades of grey to plum with a bright-blue overdot. The lean, elongated silhouette of this —the flounce just skimming the ankle—the whole dress barely touching the body. It is the most fantastic proportion! Abraham fabric; Saint Laurent shoes. To order, I. Magnin.

BLACK CHIFFON AT SAINT LAURENT— THE MOST ALLURING BIG-EVENING DRESS OF ALL!

One of his beautiful Blithe Spirit dresses, *right*—a thin layer of black chiffon "poncho" floated over a waist-wrapped, camisole-top dress in two layers of black and an underlighting layer of brown—all on the bias and blowing against the body. Of Bianchini silk. To order, I. Magnin.

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PARIS: THE NEW APPEAL



At Givenchy, the best of the things he does best—from the perfect turnout of a turtleneck and pants for day to the seduction of his dresses at night!

In a great raincoat year, wonderful raincoats at Givenchy—the fur-lined raincoat, the poncho raincoat, the raincoat with shirty sleeves that unbutton and fold back.... Under the coats, sometimes a jumpsuit... a zip-front chemise and turtleneck... or a jersey pants suit with a side-closed tunic. Side closings—on tunics, jumpsuits—were everywhere in the collection, day and night. For example, for evening: the thin black jersey pants suit edged in gold braid, with a side-closed top.... Then there were the kinds of classics for which women always look to Givenchy. *The* turtleneck—a high, close-to-the-throat turtleneck in the finest cashmere—you can sense the skin underneath!... His pants—narrow, sharply creased, terrifically dashing. The whole look of the leg—the perfect fall of the pants, the perfect shade of stocking, the perfect shoe—no one does it better than Givenchy.... The best loden—it was Givenchy who really brought loden to the level of couture—a jumpsuit, the lining of a poncho.... His most talked-about dresses were the ones he did for evening—the long-torso dresses in thin, soft fabrics, with long narrow sleeves, soft skirts, smocking or shirring to define a slim rounded hip. And the Givenchy touch of charm—the loose ruffles he puts at the neckline of a dress to waft gently about the face, or a ruffled hemline to flirt around the ankle.

GIVENCHY FOR DAY—THE PERFECT TURNOUT OF A RAINCOAT

The dash of his swirling rain poncho, right—one of the best-selling looks in Paris!—khaki poplin lined in loden with snap front, snap sleeves. Underneath: the side-closed loden jumpsuit and the thinnest (the perfect!) silk-and-wool turtleneck. Poplin by Dormeuil; loden by Hallenstein. To order at I. Magnin. Boots by Mancini for Givenchy. Hair, Harry King of Cinandre; makeup, Sandra of Xavier Coiffures.

THE ROMANTIC LOOK OF A GIVENCHY DRESS AT NIGHT

Givenchy's long-torso dress, left—his most talked-about evening dress! Here, in thin black silk jersey with long narrow sleeves, shirring at the hip. And a double ruffle of silk organza at the throat and hem—enchanting! Of Veron jersey and Lemarie organza. At Marshall Field. To order at I. Magnin. Hair, Christophe of Carita; make-up, Thibault of Carita.

PENN

Dior's Marc Bohan does the most feminine clothes in the world—day and evening, the softness—the smallness—of everything is key!

Marc Bohan knows what makes clothes appealing to women!—the softness of the fabric, the smallness of the line, the *pretty* detail. It shows in everything he did—starting with a group of very good, very luxe coats. Coats that varied from a hooded, fur-edged raincoat to a seven-eighths camel coat, to a poncho of a coat with a hood and plaid lining. What they all had in common: they were never overwhelming, there was never too much fabric even in the easiest. . . . Sometimes under a raincoat, the unexpected charm of a printed georgette dress—small, tailored, with the softest, smallest shirt collar that opened to a deep,wide V—a beautiful little "afternoon" dress—very French! . . . These V-necklines of his were the prettiest in Paris! And as the clothes went from day to evening, the V's widened . . . sometimes front and back, with or without the soft, little shirt collars . . . sometimes gathered on a drawstring that slid open to reveal skin. The drawstring dresses, short and long, were always in super-soft fabrics—crêpe satin, crêpe georgette, crêpe de Chine—to just slide and slither on the body! . . . He did little dinner suits with the smallest-ever jackets—like a busboy's. Under the jackets, a ciré satin or georgette blouse—thin, revealing, and cut so low you don't know the blouse is there until the jacket comes off. . . . Black used in wonderful ways for all degrees of evening—for big evenings, the look of the one-shoulder dress—the other arm bare, or with a long narrow sleeve . . . there wasn't a harsh note in the collection.

THE DIOR LOOK FOR DAY—THE HOODED, FUR-LINED RAINCOAT, THE SOFT, SMALL DRESS

Of all the beautiful raincoats in Paris, one of the best, left: Bohan's classic trench in blushed-beige silk, with a detachable liner of brown lapin and a wonderful cozy hood lined in lapin, rimmed with silky brown fox. Underneath, the softest print shirtdress in brown silk crêpe de Chine, tied at the neck. Raincoat, of Taroni fabric. Dress, of Bianchini fabric. To order, I. Magnin.

DIOR ALLURE AT NIGHT—BARENESS, BLACK SATIN, AND FEATHERS

The ultra-pretty big-evening dress, right—the one-shoulder dress in thinnest black satin that touches everywhere on the body, with the skirt slit from ankle to thigh to reveal the longest line of leg. His beautiful evening wrap—the bias satin seven-eighths coat with a splurge of ostrich. Of Abraham fabric. To order at I. Magnin.

PENN



The all-out evenings of Saint Laurent and Ungaro—the simplicity, the luxury, the restraint—they outdate anything even slightly more elaborate!

Finally, when everyone is looking for luxe without sequins—luxe for black-tie dinners in a private house instead of a public ballroom—along come the panne velvet long dresses of **Saint Laurent,** each falling from a silk cord at the neck . . . in silver, in bronze, in sapphire . . . soft and shimmering, like the breast of a peacock. And then—the typical Saint Laurent silver-embroidered tunic, the V-neck edged in crystal—this year, over a bias panne velvet skirt. He showed a few pyjamas—kimono coats wrapping over narrow pants. And *the* perfect body dress—hugging the torso like a flamenco dancer's, and a long black skirt. . . . **Ungaro,** on the other hand, was totally pants-dressing at night. Pants with long, narrow tunics (he calls them dresses) to 3 or 4 inches below the knee—in white or black silk damask, and one in red just for the zing of it. And the allure of transparent chiffon tunics with wide V-necks, cut on the bias to slip and slide over the body, and worn with transparent chiffon pants. He did these in palest grey, in medium grey, and in dark, dark anthracite grey. And the jewelry he put with them was the most fascinating anywhere in Paris—clean, sculptural shapes in brass or colored glass, hanging from chains of brass tubing. Designed in collaboration with Sonia Knapp and the Swiss sculptor Oscar Gustin, each piece was made just for the thing it was shown with—it was all he added—all that anyone would ever want to add!



PANNE VELVET—THE BIG-EVENING STAR AT SAINT LAURENT, right
The most beautiful evening dress in Paris! And the glory is all in the fabric—shimmering, glowing, mottled panne velvet. Simply falling to the floor from a tasseled silk cord and giving off light—bronze-y, brown-y, greenish light. It doesn't hit you over the head like a ton of bricks . . . it takes your breath away by gentler means. . . . Fabric, from Abraham. At Chez Ninon. To order, I. Magnin. Here, and on all 16 Paris pages: hair, Harry King of Cinandre; makeup, Sandra of Xavier Coiffures.

TRANSPARENT PANTS-DRESSING—THE UNGARO MESSAGE AT NIGHT, left
The long, narrow grey chiffon tunic with wide V-neck and bias fall on the body; the narrower pants . . . the seductiveness of transparency shaded by the discretion of the coloring. The pendant on a chain of brass tubing, one of the sculptural jewels made—by Oscar Gustin—just for this moment. Chiffon, of Taroni silk. Tunic and pants, to order at I. Magnin.



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PARIS: THE NEW APPEAL



The

biggest makeup change in years

Reality colors with a new depth and intensity—a color palette still derived from nature, still sheer and glowing, but made newly dramatic—this makeup will change the way you think about makeup. Here begins Vogue's special report on the great beauty collections. . . .

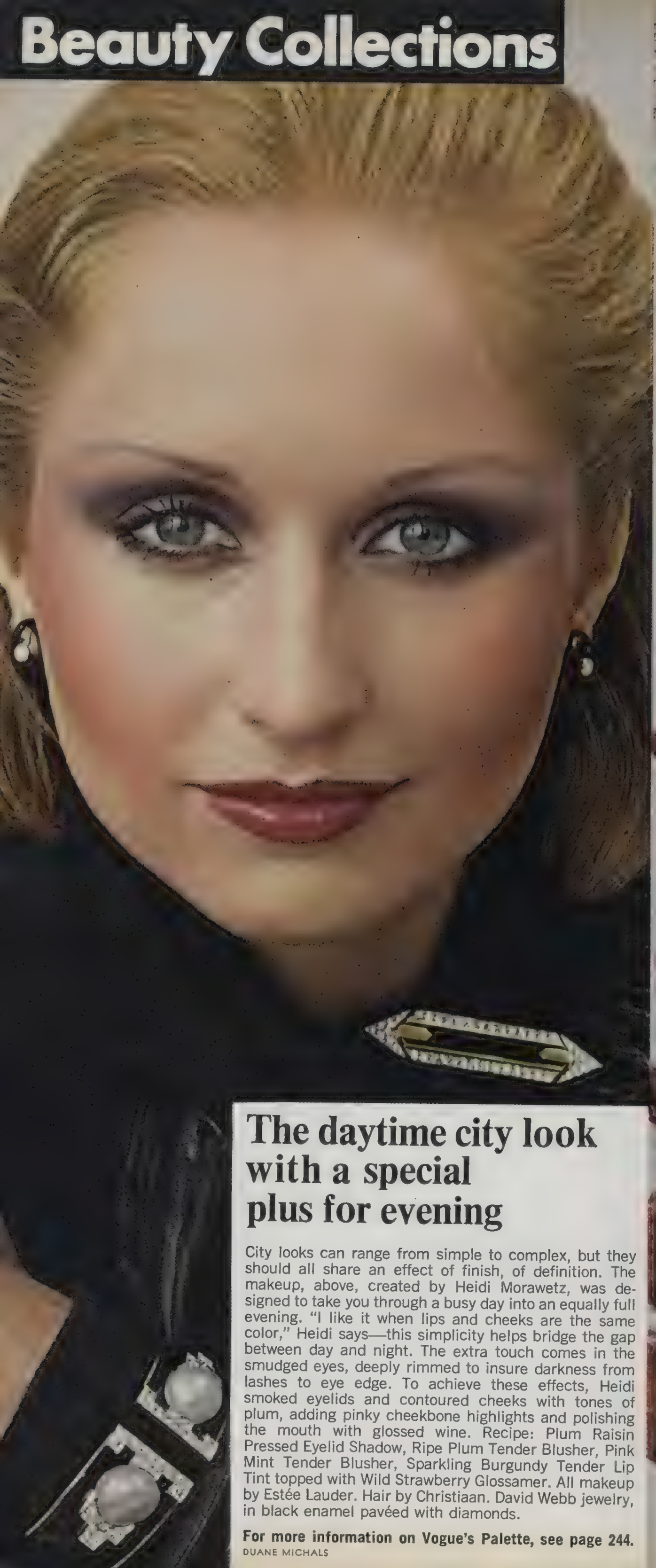
Something wonderful has happened to color. When we first left behind the bold, bright, artificial colors of the 'fifties in favor of the muted tones of the 'sixties, "natural" came to be a synonym for "pale." For years, the natural palette has been muted and light, pleasant to wear casually, but not much at generating excitement. Suddenly, though, natural has taken a turn—suddenly, there's a new sophistication in the use of color. So new, that Vogue has chosen a makeup palette containing the best current colors for lips, cheeks, eyes, and nails (you'll see it on the next pages). For the extra brightness needed on Black and other dark skins, we've added several colors to make the palette workable with all skin types. And since makeup is not worn in a vacuum, but as an integral part of our lives, we asked three experts each to work out four makeups using Vogue's colors. These makeups are based on the way we live. There are faces for days in the *country* where easy uncomplicated clothing and bright sunlight demand a lighter touch than the face for a day in the *city*. Here, the need is for makeup that will survive grime and grit, possibly give a bright challenge to city greyness. For simple *evening,* at home, at a restaurant, there are makeups that glow in the most artificial of lights; for *gala* evening, subtly heightened effects that give your looks a wonderfully special lift. In working with Vogue's palette, you will be struck, as we all were, with a quality one can only call "foolproof." The colors are so honest, so gentle, that they can be applied with great daring and dash, yet never do they appear masklike and artificial. They give us a new and unfamiliar freedom to wear as much makeup as we've ever wanted, to experiment as passionately as we've ever desired, and to emerge looking more beautiful, more ourselves than ever.

For the big evening—deep, sheer color in smoky shades

The trick to getting oneself together for an important evening is managing to look special without looking overdone— particularly today, when the fashion message is "less is more." The look at left, created by Sandra Linter of Xavier Coiffures, illustrates a key principle. For a beautiful, harmonious effect, Sandra believes all makeup colors should be in balance. . . . "With smoky eyes, I like smoky cheeks and a deep mouth. With bright eyes, vice versa." To achieve this effect, Sandra first shadows the eyes with smudged brown liner, next applies a plummy shadow over the lids, dashing a touch of violet just under the brows, and finishing up with mauve cheeks and a deep plum mouth. Recipe: Eyes, Dark Brown Brush-On Cremeliner, Deep Plum Super Luscious Creme Eyeshadow, Spunsilver Violet Frostspun Patina Shadow; cheeks, Mauvewine Super Luscious Liquid Blush; True Plum Super Luscious Creme Lipstick. All makeup 'Ultima' II/ Charles Revson. Hair by Harry King of Cinandre. **Sheer-on-sheer dressing at night,** *left:* Holly's Harp thin little bolero of a jacket in palest banana silk chiffon, over a cassis matte jersey pyjama with a bare camisole top. About $385. At Henri Bendel; Nan Duskin; Hattie; Marie Leavell; Holly's Harp, Calif. Van Cleef & Arpels jewelry. Judith Leiber bag.

DUANE MICHALS

Beauty Collections





The daytime city look with a special plus for evening

City looks can range from simple to complex, but they should all share an effect of finish, of definition. The makeup, above, created by Heidi Morawetz, was designed to take you through a busy day into an equally full evening. "I like it when lips and cheeks are the same color," Heidi says—this simplicity helps bridge the gap between day and night. The extra touch comes in the smudged eyes, deeply rimmed to insure darkness from lashes to eye edge. To achieve these effects, Heidi smoked eyelids and contoured cheeks with tones of plum, adding pinky cheekbone highlights and polishing the mouth with glossed wine. Recipe: Plum Raisin Pressed Eyelid Shadow, Ripe Plum Tender Blusher, Pink Mint Tender Blusher, Sparkling Burgundy Tender Lip Tint topped with Wild Strawberry Glossamer. All makeup by Estée Lauder. Hair by Christiaan. David Webb jewelry, in black enamel pavéed with diamonds.

For more information on Vogue's Palette, see page 244.

DUANE MICHALS

Accents

Cheeks

Lips

THE YEAR'S BEST MAKEUP COLORS — AS TRUE AS EARTH TONES, DEEP AS CRUSHED BERRIES, PALE AS RAIN — REAL COLORS RAISED TO THE NTH DEGREE.

Eyes

Beauty Collections

THE BIGGEST MAKEUP CHANGE: HOW TO GET IT WITH VOGUE'S COLORS



Clean, strong colors warm a country evening

A country atmosphere doesn't lend itself to artifice. Color in the country—for day or night—is best kept simple and clean. In creating the look above, Sandra Linter did not blend a variety of shades, preferring to use only a few. "I'm more into eye shape than color. In fact, I think we're going to see a change in eye makeup, away from the multi-colored look to just one shadow being used as a liner—the wider the line, the softer the eye." For this makeup, she rimmed eyes with a rose-toned shadow, using a still pinker shade on the cheeks and bringing out the mouth with a strong grapy red. Recipe: Rose Quartz Eye Shadow, Roseglow Cheekglow, a mixture of Fudge and Grape lipsticks. All Revenescence by Charles of the Ritz. Hair, Harry King of Cinandre. M & J Savitt hammered gold cuffs, gold earrings. Other accessories, next to last page.

Right-place, right-time makeup

CITY DAY

Sandra Linter's makeup for a day in the city, near right, focuses on eyes with one band of dark shadow, Teak Brown Enriched Velvet Liner by Geminesse, with the addition of a touch of gingery shadow under the brow. For Heidi Morawetz's makeup, center, see preceding page. Way Bandy, far right, believes a city look is best without lip liner . . . especially for daytime, a less complex makeup is preferable.

CITY EVENING

Sandra Linter shadowed under the eyes with a well-smudged blue line, No. 15 Temperella pencil by Evermond for a rich, smoky look. Heidi Morawetz likes to see a luminous skin at night, so she applies Geminesse Fresh Finish Enriched Pressed Powder in Rice Powder White over an ivory base. Way Bandy feels that since the lighting in many restaurants is often harsh, a tawny, ginger, russety look is the most flattering for evening.

BIG EVENING

Sandra Linter's makeup is discussed on page 175. Heidi Morawetz emphasizes eyes. Here she shadows eyes with several shades of grey from the Aziza Frosted Shadow Trio. Then, to give the eyes a three-dimensional feeling, she shades the extreme outer corners with a soft black pencil. Way Bandy says, "I have a really watercolor feeling about makeup for evening." The look he likes is "matte, sheer, not vibrant—very watercolor."

COUNTRY DAY

Sandra Linter thinks that country light demands a certain frankness in skin tone, so she uses the very sheer Estée Lauder Apricot Mousse Finishing Color adding no powder. Heidi Morawetz switches from black to dark brown mascara for country looks. Way Bandy gets the effect of outdoor health and vigor by placing cheek color more toward the nose to simulate a natural blush, far right. Hair, near right, by Harry King of Cinandre; center and far right, by Christiaan.

DUANE MICHALS

TRANSLUCENT AND SUBTLE: WAY BANDY

DEEP-TONED AND DRAMATIC: HEIDI MORAWETZ

VIBRANT AND NATURAL: SANDRA LINTER

Beauty Collections

NEWS FOR YOU FROM THE TOP COSMETIC HOUSES

The intense, subtle look of "foolproof" color

The makeup that will make you want to wear makeup again!—it's a range of colors so rich (don't think color can't be luxurious), so "natural," we long to be in them. What's natural about makeup colors as emphatic as those shown here? It has to do with a warming down—or earth-ening up—of all shades, so they are not sharp, not blatant, not primary. Among the colors that we chose—from hundreds of new products brought in from about twenty leading cosmetic lines—even the deepest plums, the strongest reds, worn to the hilt, can't give you a "purple" eye, a "scarlet" mouth. They can't because they all have at heart tones that are related to those of your skin. That's why you won't find turquoise-blue eye shadow here—not that it doesn't exist at the cosmetic houses. Like emerald green, or shock pink, turquoise blue is to us this year a color as artificial as a mask. The exciting new tones we found for this report were not the true blues but the true "you's." Not incidentally, the trend of makeup to deeper, more intense, but muted color plays into the hands of women with Black or other dark skin tones. Speaking of hands, Beverly Johnson, that beauty-by-any-name (see her on page 182), lent us a hand in choosing the additional accents and colors that would make Vogue's palette work for dark skins. Here, our sum-up of the news:

The news is what's happening to eyes . . . the news to keep *your* eyes on this fall. Cast your pastel palette to the wind. The new eye we liked in the collections is dark. Smoky. Smoldery with marvelous murky "natural" color: **Gentle Grey** and **Heather Plum** ('Ultima' II Cremespun Patina Shadow), **Teak Brown** (Geminesse Enriched Velvet Liner). Gone are the blues—now replaced by grey as the go-with-anything color this fall—except, of course, for the new blue—navy—melton dark as Temperella **Navy Blue** Pencil, now to be used the new way: with navy casting a shadow only, not coloring the lid. The newest daytime neutral—*the* color to keep your eye on this fall—is khaki green. No longer from the pastel end of the palette, green has been neutralized, natural-ized with mossy color to beige it up, brown it out. Of all the greens, our gold stars went to Cinandre **Olive Eyes,** Mary Quant **Jungle Greens** Peep Eyes, 'Ultima' II **Loden Green** Super Luscious Creme Eyeshadow, Fabergé **Green Mist** Eye Color. And we like them the way they should be worn this fall—when they're clearly defining the eye, always winging outward, never down, lining it along upper and lower lash perimeter. We like them tone-teamed, too—the new way to wear color this fall, never matched color for color, but revalued so that color is tonal-consistent within a single chromatic range—this means balancing a deep plum eye with a shiny plum mouth (a favorite: **Boysenberry,** Diane Von Fürstenberg's transparent blue-plum) and a soft mauve cheek; a grey eye to a ruby-red lip and a subtle red cheek; the new loden green neutral to an amber cheek and the very vervy, very new **Sheer Cognac** mouth (from 'Ultima' II). Not by accident, to counterpoint all the muted color we're seeing this fall in clothes, there's a new luminous look to eyelids (where we like it best, but really anywhere you want to light and bright your face). It's a totally new light. It sheens, never sparkles. It's a natural luminaire produced by homogenizing the deepest color to the sheerest crystal shine. We liked Elizabeth Arden **Silver Smoke** Pearlspun Eyeglaze, Aziza **Iced Cream** and **Iced Beige** Soft Touch Shadow, Christian Dior **Polar White** Gel-Crème Eyeshadow, Charles of the Ritz **Peach Moonstone** Revenescence Eyeshadow, Revlon Gleamiest **Toasted Ginger** Extra-Gleamy Super Frost Shadow. And all of it double-dosed with shine. . . .

The news is what's happening to skin tone. . . It's going "natural," too. Powder has become pure—used to buff up skin to the smoothest, sheerest matte without the beige or tawny tones it used to have. Now there's a single no-color powder, a go-with-any-skin-tone powder simply to cover, never to color. Our choice: Geminesse **Rice Powder White** Fresh Finish Enriched Pressed Powder. Skin can breathe a little easier, too. Going natural means skin tone now is not beiged down, browned up. Light skin tones stay true you, are only made more luminous, lighted with color the shades of **Sheer Shell** (Estée Lauder Re-Nutriv Face Powder), **Ivory Beige** (Elizabeth Arden Believable Color), **Ivory Buff** (Charles of the Ritz Foundation). On the other side of the skin coin, the new dark tones—they're *not* summer suntans—are not made to darken but to be dark for the deep skin tones, for shades of Black. A whole new makeup color range for dark-colored skins, without a hint of pink or peach in them, just deep earthy, bronzy color. The best: **Terre Brûlée** (Christian Dior Teint Mat Make-up), **Amber** and **Tan** (Alexandra de Markoff Formula Makeup IV), **Deep Bronze** (Estée Lauder Fresh Air Make-Up Base). Revlon is so committed to the need for the new dark makeups they've brought out an entire collection: **The Polished Ambers.** More news in skin tone, actually a whole new category of makeup (we're calling it makeup-plus-treatment) has been developed to combine what we all need to have—color plus condition. It's a trend to keep on top of, because we're seeing it from everyone (for everywhere), from the most expensive cosmetic companies to the more medium in price. The theory? To two-step—and time-save—your makeup routine. Most fall into the moisture-plus-makeup category: Mary Quant **More Than Moisture** (a moisturizer first, color corrector second). From Redken, the wizards of healthy hair, a new pH Plus **Conditioning** Make-up based in part on their famous hair-health know-how. (This makeup is fueled to feed skin hydrolyzed protein, acid-balanced to protect skin's natural mantle and so retain moisture.) For oily skins, we loved Clinique's new **Pore-Minimizer** Makeup—an oil-free base that does minimize over-large pores, is loaded with fine powdery particles to keep oily skin smooth and shine-free all day. Another winner is Elizabeth Arden **Minimum Oil** Makeup for Normal to Oily Skin (if skin is on the dry side, you can choose the same makeup in their **Maximum Moisture** formula). . . .

The news is what's happening to lips . . . They're colored with true natural color. Sometimes dark. Sometimes deep. But always rich, always dense in color (not in cover). Lips this fall are the heathery hues of harvest, the tawny tones of tobacco roads. From the strongest shades of sunset (Borghese **Egyptian Henna** Lipstick) to the more muted shades of wine and rose (Scandia **Ceramic Plum**). The reds have never been redder—but the difference is they aren't bright. No fire-engine shades this year. No primary reds, secondary corals. Red this year is the color of clay, the natural color of the good earth. The trend is so strong that companies have developed entire collections that are naturals: Germaine Monteil's inspired **Canyon Colors** with marvelous mouthy shades of **Terra Copper** and **Desert Rose,** the muted Earthenwear tones of Scandia **Burnished Brick** and **Burnt Sienna,** the whole collection of Elizabeth Arden Colors Without Rules: eight new muted misty shades of Lasting Cream Lipcolor (especially, **Wine Country**), all to be worn, tone-teamed (never perfectly matched) to seven new shades of their Nail Lacquer. Estée Lauder believes in **brick** tones this fall, so much so she's developed all of her fall makeup upon a single russet theme.

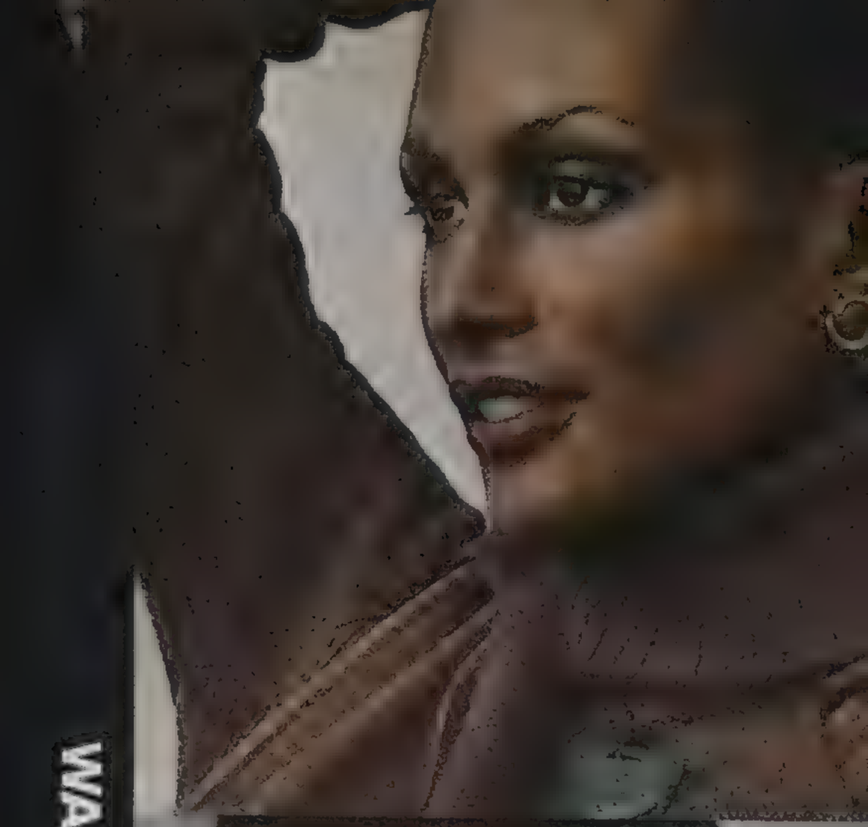
How to wear all this heavenly lip color: absolutely full-lipped, over the most fabulous mouth, the most definite shape, which means carefully defining, lining lips first, then filling in with earthy color, glossing them to the highest China-inspired shine with any of the new super glossy glossers we keep seeing (out ahead: Cinandre **Red Lip Gloss**—the palest of tints that adds super gleam to any mouth). But all that high shine won't hide lips that have slackened up in softness and smoothness. So it's good to know the makeup-plus-treatment category goes on, for lips, too. There's an Allevia **Treatment** Lipstick from Alexandra de Markoff. And from the experts at California-based Max Factor (who certainly know what moisturizing is all about) an entire **moisture-enriched** Geminesse collection of makeup for lips (eyes and nails, too). . . .

The news is what's happening to cheeks . . . What they are this year—polished with color, played up from lip tones to keep color within a single chroma range. What they aren't—that old rose-petal rouge. Gone are the pasteled-palette pinks. Cheeks this year have never been cheekier. They've been given the brush—always dosed first with burnished natural color. (Continued on page 244)

The new nails

First and foremost, they're healthy ones . . . they're part of a new nail attitude. The attitude? To understand it you have to know the fact: Nails are skin! They're just hardened up, horny skin layers, actually. But they are skin. Treat them like skin—as carefully as you would your complexion. Pamper them. Moisturize them. Massage them. And just as, from time to time, you go without makeup and let skin breathe—let nails occasionally do the same. After conditioning, then color. Lacquered chinoiserie color, earthy natural color. Take your pick. Team a nail color with a lip color of the same tonality, and deepen the nail color several degrees. Use at least three coats. *Right,* Germaine Monteil Plum Granite Nail Color I, teamed with their complementing lip tone—Plum Granite Super Creme Lipstick. David Webb jewelry.

DUANE MICHALS



WARM AND DEEP: WAY BANDY

Evening in town:

A small restaurant with subdued lighting—perhaps candlelit—calls for contouring: strengthening the facial bone structure by highlighting the "peaks," darkening the "valleys." *Left:* Way Bandy used a white crayon stick for highlighting the over-eye bones, tops of cheekbones, center of nose, tip of chin. A darker shade of mauvy-brown fluid foundation shadows the temples, under-cheek hollows, sides of nose. Over these goes a subtle, but luminous color plan in violet, plum. Recipe: eyes, Honey Co-

DUANE MICHALS

Makeup changes: time and place count

COUNTRY DAY

makeup—moist, fresh, glowing—by Way Bandy, who did all four makeups here. First, he moisturized and conditioned the skin with a cream he makes of natural plant ingredients. Then: sheer rosy-beige fluid foundation—light, luminous, not iridescent. Eyes slightly squared with black pencil, teak-brown cake liner; iced grey under brows. Mauvy cream blusher. On the mouth, plum lip color, premixed with gloss.

BIG EVENING:

Again, the plant cream—over face, ears, and throat, down to the bosom. No other foundation but a buffing of translucent powder over all. Gingery glow—a powder blusher—on the cheeks. Eyes done with teak-brown cake liner, black eyeliner pencil; "iced cream" under brows; black mascara, "and lots of it." Lipstick, Diane Von Fürstenberg Japanese Red.

CITY DAY:

For this, Way used a peach-colored fluid base with more coverage to ward off air pollution. Ginger blusher on cheeks, sheer cognac on the mouth. Eyes done in Mary Quant Jungle Greens "Peep Eyes"—with icy beige highlighter under the brows.

shadow and light

coa Ultralucent Whipped Creme Makeup, Whipped Creme Enriched Eye Shadow in Sugar Violet; cheeks, Ultralucent Waterproof Blush in Blushing Plum; on the mouth, Ultralucent Double Rich Whipped Creme Lipstick in Plum Parfait. All, by Max Factor. Halston's hooded cashmere tweed wrap coat in red and white. Diamond earrings, Elsa Peretti of Tiffany. All coiffures, this page, Christiaan.

Beauty Collections

TREATMENT NEWS STARTS WITH SUPER-CLEANSING, SUPER-MOISTURE

The promise of protection for skin care

Treatment news this fall is—well—merely remarkable. There's no other way to put it . . . except to tell you all the good news.

Moisture for everyone: It's Protection Postulate No. 1. *No one* can go without it—especially the driest skins which need to drink their daily ration of water the way fish need to swim in the ocean—to stay alive! Oily skins, too, need protection because even they can lack proper moisture balance. After all, oil is *not* water, and surface oil has nothing whatever to do with subsurface cellular moisture. Two years of intensive testing went into the development of Elizabeth Arden Visible Difference Refining Moisture Creme Complex—a cream that literally infiltrates each cell with moisture, layer by layer, until it reaches skin's innermost cells, which is really where all of that good moisture comes from. The visible difference comes in two to three weeks time—certainly a temptation if skin looks landlocked, needs desperate moisture help. Lancôme Hydrix is an emulsive formula moisturizer designed to create a "moisture trap" on skin surface and so help retard its natural dehydration for up to twelve hours. That's half a day—and half the battle in saving your skin.

The new treatment teams: They mean *more* protection for you—and your skin—*more* moisture, too. They're really for today's life, for Right Now, designed as they were to protect skin from harmful pollutants that pique skin's condition. Most important—they're an intermediary step in the treatment program. They're *added* protection which means they go on *after* cleansing, *before* moisturizing, *before* creaming skin for the night. The three we like: Imperial Formula Bio-Protective Moisture System, Helena Rubinstein Skin Dew Face Protector (with an ultraviolet inhibitor), Frances Denney New Life Reinforcing Cream.

The new liquid treatments: They're heady new helpers. Now the super refining and replenishing powers of treatment creams have been liberated from that formulated consistency—liquid-ated, as it were, so that now you have the thinnest, sheerest, barest slip of a free-flowing molecular formula that will saturate skin, smooth and soften it, too. A beauty boon for those who like the sheer lightness of liquid. You get four half-ounce bottles of Alexandra de Markoff's new liquid treatment, Countess Isserlyn Special Treatment—certainly an easy way for any treatment to travel. Frances Denney Super Penetrating Oil vanishes into skin (by way of an easy applicator tip) anywhere there are natural moisture vacuums—liquidly lubricating away lines, dry elbows, ankles, or heels.

The new treatment systems: Under the premise that you never can have too much of a good thing, these beauty systems are dual-phased, designed with products that work together symbiotically for optimum effect of skin. So that dry skin can always be fed its ration of moisture help, Scandia's developed two new products—Artesian Extra Rich Moisture Lotion and Night Cream—one to enrich skin daytimes, the other to replenish overnight. Alexandra de Markoff Formula Facial System is a skin-essentials system of another kind. First, Formula Wash I to cleanse skin, then step II, their Formula Tonic, to tone. Once or twice a week, Formula Mask III is in order—depending on skin's own deep-cleansing needs. For the driest, most damaged of skins, there's Shiseido Assimilia—five moisture treatments which, when taken together, bail out even the driest skin.

The new natural treatments: No home brew here. The best of what nature has to offer has been joined to the cosmetic technology of today to bring you some of the best new facials. Mud plays its natural part (with its natural propensity to deep-cleanse, its super powers to draw) in Helena Rubinstein Fresh Cover Brush-On Mud Pack. Coty Fresh Peach Milky Cleanser combines two of the most potent skin soothers and softeners—peach-kernel oil along with nature's most perfect food—milk. Max Factor raided the pantry, too, when it researched its new beauty diet based on the good wholesomeness of yogurt. Skin can drink itself silly—and soft—with any one of their Yogurt Skin Care Collection quartet.

The new treatments for super-dry skin: They're extra-emollient, extra-rich but still light in texture. Orlane Creme Rafermilane helps restore skin's firmness and elasticity. (Loss of muscle tone is one of the first danger signs that skin needs help.) Its specially-formulated vehicle base helps to get its soluble collagen, vitamin and amino-acid ingredients moving quickly into cells—all to help salvage skin. Excessively dry skin would do well to live part-time in a tropical zone. The next best thing, however, may well be Charles of the Ritz Revenescence Moist Environment Night Treatment. It blankets skin with humectants that act as magnets drawing moisture from the air.

The new treatments for oily skins: They're super-light, super-sheer moisturizers as is Eve of Roma Buon Giorno Cream—a perfect moisture mantle for an oily skin. Germaine Monteil Clarity Oil Absorbent is a blessing in disguise. It sits invisible on skin's surface, refining pores, healing blemishes, but that's not all. It's tiny powder particles absorb twice their weight in oil. And for an oily skin, that's as good as gold.

A WARMING-UP FOR HAIR THAT STARTS WITH YOUR OWN NATURAL COLOR

The heightened reality of new color for hair

There is a new attitude toward haircolor that has everything to do with "real" and "natural" but nothing to do with "ordinary." It doesn't trap a woman into the one-color doldrums—today just being blond or ash brown is not enough. We find the cool, ashy tones of the last few years look unflattering and distinctly unmodern . . . the key to coloring this year is **warming up** natural highlights . . . what works best for heads that show glints of red in the sun is color that follows hair's natural inclination—deepening red accents . . . heads that tend toward golden lights profit from color that makes those tones richer still. . . . This is the best news yet for brunettes dwelling in too much darkness, as highlights are added to burnish a wave or taper a curl at the nape. . . . We see it as a revving-up for blondes, too, leaving one-note "I'm a platinum blonde" statements in the dust, as darker tonalities of light brown and golden red are woven in to give more life and movement. Our idea of color this year has everything to do with cut . . . a superb cut is only improved by livelier color to spark it . . . bangs, for instance, go a shade or two lighter than the rest of the head, lightening the face.

Hair health gets first attention, as trichoanalysis becomes the initial stage of every coloring process . . . manufacturers of coloring products do their part too, with formulas that have built-in conditioners and agents to prevent fading . . . and color experts won't let you out of the salon without a carefully arranged color-care system to follow at home. What it all means is that this may be the year . . . and the best year yet, for you to color your hair.

The news is . . . warming up natural color: André at Cinandre said firmly: "I don't believe in any drastic change from a woman's natural color. Highlighting a wave at the forehead or several strands at the sides as the sun would—lightening, warming it—is the most that's needed. Nothing artificial."

Thomas of Kenneth shies away from monotonic coloring, finds his clients ask for advice about the right haircolor for their skin tone and then listen to his suggestions. He's warming up hair with a process called Color Weaving, using darker tonalities of natural color at nape, graduating to warmer golden reds or auburns to frame the face. The new process involves Saran Wrap wrapping so he can keep visual contact with developing color, stopping the process when it's just right.

The news is . . . new light-play on hair from within and without: Rose Reti has found a new coloring way to "alter light density" in hair. It's called Opalescence and works with tonalities present in a woman's hair. A stroke here, a touch there lightens to relieve somberness of dark hair, spark up reds and blonds . . . and the best thing about it, it works in every shade range.

Sylvia Wisdom of Lintermans Inc. watches how light plays on "children's hair, animal furs, and leaves" to get ideas for her Hair Painting process. Sylvia uses five brushes for application. With the largest she puts in, close to the scalp, lighter tones toward the forehead, then works with progressively smaller brushes "in geometric figures" to shape haircolor to cut, giving contour.

The news is . . . natural "stains" developed into hair color: At Pierre Michel, colorist Robert Renn has been working with colors he derived from teas. The shades of camomile, lemon grass, and jasmine tea have been reformulated into hair colors to brighten up blondes. Darjeeling, Ceylon, and rose-hip teas have inspired light-toast to dark, smoky accents for brunettes.

Rosemary Sorrentino of Saks Fifth Avenue finds inspiration in wild berries and plums. For brunettes, "The idea is to bury a glint of mulberry in the recesses of a natural wave around the face to 'pink up' skin tone, then a dash of black raspberry at the nape to add an intriguing contour."

Leland Hirsch of Nubest is making news with the ultra-dark reds of eggplant. He uses a palette to mix the Amino Colors from Redken into special gradations of color for each head and applies it with a special vent brush "following the movement of the haircut." He calls the process Coup Couleur and says it results in "an overall deep aubergine color reflection."

The news is . . . color flexibility: For brunettes . . . the greatest variety of tonalities, seen by Allen Edwards of Jon Peters Salons. "I can weave in everything from chestnut to mahogany to deep Burgundy with lighter brown tones." Violeta of Davir gets great flexibility in adding jewel-like tones to every head by mixing the Vari-Tone colors from Roux, providing "an infinity of combinations that I can tailor-make."

Constance of Louis-Guy D sees a real resurgence of blondeness: "It always happens at a time when people feel better, when things are looking up again." She uses balayage as a means of applying the Preference Hair Color for L'Oréal to lighten up dark blonds and light browns. Leslie Blanchard sees new coloring processes, such as Clairol's Super Streak, leading to freedom from monthly salon visits: "The colored strands just grow out naturally, there's no such thing as 'roots' if it's done correctly."

The news is . . . better condition for hair: Most colorists recommend conditioning treatments to shape up hair before coloring and then a steady diet of conditioning afterwards to keep up the effect. Even color formulations are made with condition in mind. Example: Redken Amino Colors have an ultraviolet inhibitor to prevent fading and ingredients to add luster and shine. Constance at Louis-Guy D recommends the L'Oréal Kerastase treatment to keep hair strong. Rose Reti's answer for "fatigued hair" is replacing lost nutrients with the use of a special herbal cream. Rosemary Sorrentino cautions all clients to "watch their diets"; poor food habits invariably lead to poor hair.

Warmth and brightness

The new, glorious reality of haircolor now, *opposite*—most glorious, perhaps, for blondes. Think of sun on ripe wheat fields and russet-gold woods . . . the ruddy-gold of ripe peaches . . . and you'll begin to get the feeling. Away with cool, drabbed-down blondes, mousy blondes! These colors come on with new vigor and richness—bright, heartening. . . . It's easy to get in on this new vibrancy, provided your hair is in good condition. If it is, in addition, as light in tone as you choose, you can just shampoo this new warmth in with a haircolor that could have influenced the two sun-glinted blondes, *opposite*—Miss Clairol's Shampoo Formula. Furs, Bill Blass for Revillon (more about the jacket at left, page 201). Accessory details, next to last page this issue. Both coiffures by Christiaan; makeup, Way Bandy.

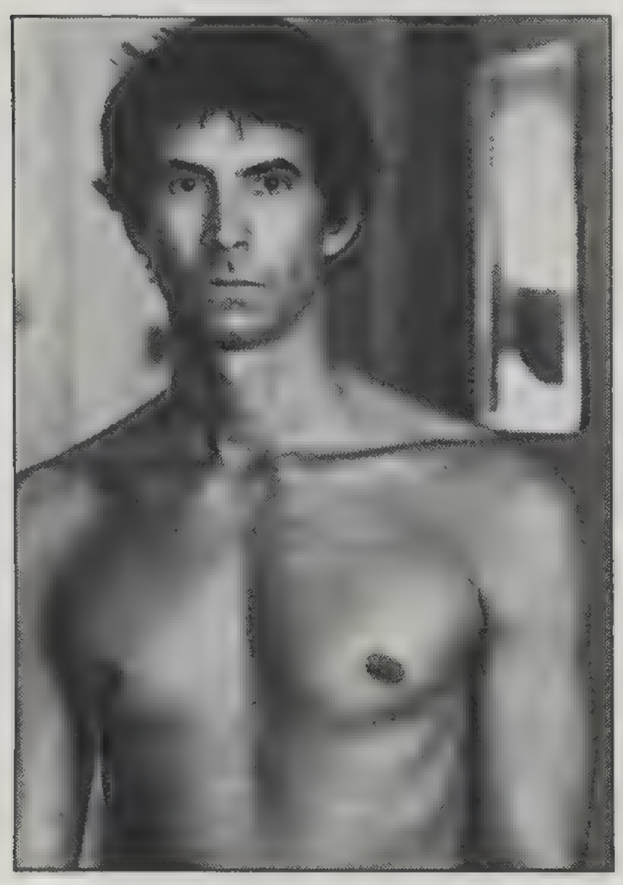
DUANE MICHALS



People

are talking about...

Talk, the sparkle plenty kind, glazed with gossip, conjecture, and silly-season attempts to high spirit while the awesome facts of global détentes, energy hide-and-seek, and food dwindles zig and zag. So the easy-squeezy talkers cry holiday with, "What's Burton [Richard] bidding on in the three-session 'Geraldine Rockefeller Dodge and Others' jewelry sale—diamonds or colored stones?" The second Mrs. B's the diamond cruncher. That other Liz is a ruby girl. . . . **Pupillometrics, the measurement of the pupil of the eye's dilation and constriction. This scientific breakthrough can clue precisely what you really think, feel—even about Dr. Eckhard H. Hess' The Tell-Tale Eye, a sum-up book which reads like sci-fiction, points out that "introverts show stronger pupil responses to stimuli than do extroverts . . ." and that the potentialities are vast, even frightening, what with the Defense Dept. thoughtful about the pupil probe as a lie-detector device. Bug those eyes.**



BERRY BERENSON PERKINS

ANTHONY PERKINS
All-Together and Smooooth

THE SIMPLE COMPLEX LIFE

The new Anthony Perkins, roses all the way: on Broadway stage (all grown-up in Equus); on movie screen (smooooth opposite Diana Ross in Mahogany, in which he—a photographer—invents her—a model—even names her Mahogany, "cause," she says, "I shine!"); as coauthor, with Steve Sondheim, of movie The Chorus Girl Murder Case; as daddy—Number Two child is on the way. "If you want things," says Tony, "you have to give yourself permission to have them. It's a question of being in charge. It's a question of not being the victim of one's own myths. And it's a continuing struggle." . . . The surge of jokes nourished by the impending changeover to the metric system: a miss is as good as a kilometer; a gram of prevention is worth a kilogram of cure. . . . Russell Baker and the witty wisdoms with which, in his newspaper column, he wars on the horrors of contemporary U.S.A. living. Succinctly Baker: "The rule is that the simple becomes complex, the complex becomes unintelligible, and the unintelligible becomes litigation." . . . Parioli, Romanissimo, an eleven-table, silvery-green, rosé luminous Manhattan restaurant in which the cuisine is superbly *alto italiano,* the wines unexpectedly and exhilaratingly local (Tuscan and such), and the customers discreetly eye-worthy—the Uziellis, the John Lindsays, the Capote (that come-lately little moving-picture star). . . . The boom-boom in *fin de siècle* wicker furniture and minor nineteenth-century flower paintings. "Somehow they make for a feeling of security," explains an American live-well. . . . **The goodwill New York City taxi driver who greets customers with, "This is your lucky day!" and hands them pink cards on which is printed, "Free ticket/This is a free ticket/It's not good for anything/Just free." Then cabbie asks, "Have you heard about the new Abe Beame cocktail? Manhattan on the rocks." . . . Chamber music, listening to it with loving ears, 'specially at home, with chums who make the music together or pool funds to hire a live group to trout it up—and the passion is for Mozart quartets, Schubert's "Trout," the sure, cozy-small enchantments.**

SEX AND FINE FEATHERS

Living high in the "Age of Louis XV: French Painting, 1710–1774," a surprise-starry exhibit gathered internationally and now set to tour American museums, starting in Toledo. The grand surprise: almost ninety paintings never before seen in the U.S. And that makes for a dazzling new view of what eighteenth-century French painting was about. . . . Talking birds, with parrots the pets most likely to be perched on a shoulder and encouraged to squawk parrot-joke tag lines such as, "I got so excited I fell off my perch!" or "I want you naked! I want you naked!" If the bird won't talk, eat it. . . . *Edith Wharton,* a prodigious biography by R.W.B. Lewis, in which Mrs. Wharton, always regarded as a most important American novelist, an iron hand on earlier twentieth-century international society, and an ice heart emotionally, is revealed as a middle-aged married woman desperately in love, physically involved with a younger, bisexual man about whom she wrote erotic verses and to whom she wrote, "I want you! I want you!" She got him—briefly. . . . Teatime, with even Manhattan's Hotel Algonquin trundling out the brew, the savory cakes and thin-sliced sandwiches.

BUMPS AND GRINDS

Blacklisting, the McCarthy kind, devastatingly explored in the two-hour TVer *Fear on Trial,* in which John Henry Faulk tells his Kafka-esque 1950's times. The irony: CBS, which fired Faulk, then a TV star rising, is airing the long, level look. . . . **The proliferation of the Hustle, the newest variant, up from Dallas, locking dancers in closer-than-ever duos while they hotly murmur, "Hustle! Hustle! Grind! Grind! Baby! Baby!" Strictly to drive you out of your gourd.—LEO LERMAN**

LUCKY LIZA

"I'm the luckiest girl on the block"

The extraordinary thing about Liza Minnelli is that, for over a decade, it has been possible to write at least an annual rave about her. And now, in '75, Liza's right up there with Barbra. "Liza Minnelli and Barbra Streisand," says Variety, *are "the two great women stars who have really forced the public to accept them as stars." So what's Liza got? Every golden gift she's always had but deeper, richer, more assured—her ear-to-ear love-you, love-me smile; her trick-or-treat eyes; her international sleek-chic class which can suddenly be annihilated by her gangly, adolescent homefolksyness; her sing-way-out voice roaring like a dove, cooing like a lion.*

"Liza Minnelli," said mother Judy, when naming her first daughter. "It will look good on a marquee. . . ." And that it will, all superstar glorious again, when, come December, lucky Liza's movie Lucky Lady *shows the newest Liza (right) in the starriest, moviest part she's ever had—the kind that Crawford, Davis, Judy Holliday would have adored. In it, Liza's a redhead for starters, very young; goes properly brown-haired and bourgeois forty-ish by the end; is Queen of the Mexico-to-California rumrunners; lives with Burt Reynolds and Gene Hackman simultaneously ("It's a* ménage à trois," *Burt explains suavely); belts out one marvelous Kander and Ebb song, "Get It While the Getting's Good." Which is precisely what our Liza's doing. "I'm the luckiest girl on the block," she says. And it's the longest show-biz block in the world.*

AVEDON





Young "Suni" Agnelli, snapped when she was about eighteen—her age during events she describes here

EDITOR'S NOTE: We Always Wore Sailor Suits *(to be published this month in the U.S. by Viking) has everything a novel needs: the people, the places, the events—the suspense; but the book is autobiography not fiction—and only half a life, at that. Covering the years from birth in 1922 to marriage in 1945, Susanna Agnelli, the granddaughter of the formidable Giovanni Agnelli (patriarch of the powerful Fiat family), writes with a kind of dizzying candor, as if she could appear before us stark naked with so much dignity that no one would even gasp.*

A long, lean, clear-eyed beauty who has expected much from life and sustained its disappointments with grace, Signora Agnelli has the strong flexibility of a birch tree. At fifty-three, divorced mother of six grown children, the mayor of an Italian town, this international traveler and sometime journalist has written a European best seller, a prize-winning book in many ways a quiet shocker.

In a calm, rational tone and a pared-down style that leaves most chapters just two pages long, Susanna Agnelli speaks of the most intimate emotions, the most wracking experiences—glazing both with an irony that makes them at once harder to feel and easier to see. For French and Italians, the book is an intimate glimpse inside a famed and aloof family; for Americans, it will be more: an enlightening look inside a wartime enemy state, a vicarious feeling for "the other side."

Susanna Agnelli has been from her youngest days a cool observer. Detached, she assesses the political situation in the last days of World War II: "Everyone was afraid of being called a Fascist in a country where, to go to school or university or to become a nurse or to have a job or be an officer or be a professor, you had to have a Fascist party card. The anti-Fascists were outside Italy or in prison or confined" and, with equal clarity, speaks with rue of herself and her young love, constantly holding hands: "Happiness is so short you can really get along with one hand while it lasts."

In the following excerpt, Susanna at eighteen begins her first romance and boards her first hospital ship as a Red Cross nurse.

Of Love & War

INCAPABLE OF LIES, SUSANNA AGNELLI GENTLY WRITES RAW TRUTHS: IN 1940, SHE WAS YOUNG, RICH, INTELLIGENT, AND IN MUSSOLINI'S ITALY

We all sat around the radio. It was June 1940. You could hear the crowds cheering in Piazza Venezia. We had heard them four years before when Mussolini announced we were going to conquer Abyssinia or that Italy finally had an empire. It had always seemed remote and rather farcical.

Now the tension was different. It refracted from the streets and the corridors of the house, turning the room into a crystallized breath-holding moment. *"Saluto al Duce!"* shouted a voice into the microphone and then we listened to the declaration of war, against England and France, with the Germans. There were tears in my mother's eyes. Miss Parker [our governess] blew her nose. For us, war was an unknown adventure, and when one is young the things you are not familiar with have a strange attraction.

Gianni [my brother] was still doing his officers' training course. We had no other man in the family who could be sent to the front, so life went on more or less as usual.

Then the disaster of the French front occurred. The Italian soldiers sent to fight in the Alps returned on stretchers, their feet frozen and gangrenous, their gaze astonished and hopeless.

In my nurse's uniform every morning I bicycled up to the hospital where my mother's nursing school operated, with Lotti [our secretary], hating the idea, bicycling behind me. We spent the day looking after the wounded soldiers, listening to their tales of how they had been sent walking into the snow without socks in their leaking cardboard boots, of how they had been massacred while they hardly knew what was happening to them. A ward in wartime is completely different from a normal hospital ward. Young boys looking healthy and sunburned suddenly reveal an amputated leg or a bloody wound, the stench of gaseous gangrene filling the air, the smile turning to pain and disillusionment.

The excitement, gone so soon, had left most of the Italians stunned and worried. The look on the older people's faces was tense, desperate.

We were still young and still believed that, around the corner, life was going to be full of flowering trees.

I asked if I could go into the operating theater to watch. They said I was too young, they were afraid I would faint; but the matron interceded for me and I was asked to come on a Tuesday morning.

When I walked in I saw that many of the young doctors standing around were laughing and looking at me in a strange, amused way. I stood in a corner, my white veil one inch above my eyebrows, my dress hem fifteen inches from the ground, as the uniform regulation specified.

They brought the first patient in and started draping him with white sheets. They covered his legs and chest, then his thighs and abdomen, then more and more until only the penis of the boy was left bare. They performed the operation, then brought in another boy and went through the same procedure, again and again. Now and then one of the doctors would glance at me to see how I was reacting. I don't think I ever moved. I watched in silence and pretended to be totally unaffected.

At the end one doctor turned to me and asked, "Well Sister Agnelli, was it interesting?" and they burst out laughing.

"Thank you very much," I said, "it was," and walked out.

I loathed their vulgar minds, their childish sexual complex, their wanting to embarrass me, their ridiculous way of asserting what they considered was their male superiority.

I learned then that men do regard their penis as a fantastic object. The soldiers who were in the surgical ward because their appendix had been removed would call to me and say, "Please, nurse, have a look at my scar. It hurts." When I came to their bedside they would reveal an astonishing erection which left me cold, as it was only later that I learned what it meant. The other nurses giggled and screamed, "Cover yourself up, you naughty boy!" I seriously observed the scar. I am afraid it became the sport of the ward.

One day a doctor came up to me and said, "Don't you believe in this world at all, Sister Agnelli? Do you really believe that only the next world exists? You always seem to be looking into the next world."

"No, no. I like this world very much," I assured him.

But evidently our worlds were different.

I was on holiday when Raimondo rang and said he would be arriving that night by train. I managed to get a taxi to go and meet him a few miles away from Forte dei Marmi at the Viareggio station.

In wartime Italy all stations were forever crowded to the point of madness so that the impression you got was half holiday, half earthquake. I stood squeezed, pushed, bustled by the hundreds of people in the dim light trying to understand from the perpetually screeching loudspeakers when Raimondo's train would arrive. Everyone shouted, tried to see who would appear, what was happening.

I wore a white-and-blue-striped dress and carried in my hand three gardenias that someone had given me as I drove off. I clutched my gardenias and stood looking fixedly at the gate through which the crowds of passengers poured.

Then I saw him; his vitality bursting out of his shirt collar, which was open with his tie dangling around it; his arrogant, sweet, inquisitive look and his surprised smile as he discovered me.

"You are mad," he said as he kissed me. "I really never thought of taking that train. It is by pure chance that I took it; it was the last thing I thought I would do."

"But you said you were coming," I murmured.

"I never do what I say."

He kissed me again. He dragged me to the taxi, he held my hand, he turned, looked at me, and exclaimed, "What's happened to you? You have become good-looking!"

"It was the first time I experienced sexual attraction: something independent, different, far away from love"

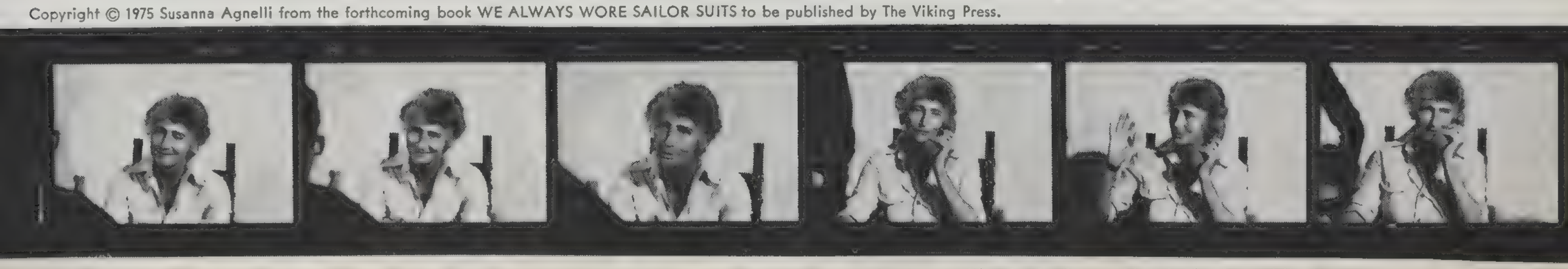
We had no car but bicycled miles away on the empty roads. We sailed, friends came and stayed endlessly, we lay for hours on our stomachs on the beach, talking about our lives in that future which seemed so short. At night we sat around the big pantry table and ate whatever we could find, talking, talking, talking, until we walked out again and watched the sun rising over the sea, sprinkling the gray, cold sand with silver dust; then we fell into bed exhausted, cold, and young.

The next day on the beach I watched Raimondo walking near the fringe of the waves. His round buttocks, his creamy skin, his wide, sensuous shoulders triggered a shivering sensation in the bottom of my belly. It was the first time I experienced sexual attraction and realized it was something independent, different, far away from love. But then, I was in love with Raimondo already and the sensation gave me a feeling of loss and happiness and despair all mixed up together. He did not leave as he always did after two days. He held my hand and talked to me forever. He lay by my side and I knew the sweetness of his skin against mine, the bliss of thinking in two, of living a world of your own, of not knowing if you are asleep or awake, if it is morning or evening, if there is a war, if the sun is shining, of not knowing anything except that you are together.

Raimondo was a great friend of Galeazzo Ciano [Mussolini's Minister of Foreign Affairs]. Galeazzo would dine with him in Rome and take him along on official trips to make everybody laugh with his imitations of the German Ambassador or the Fascist *gerarchi*. He was allowed everything.

Ciano was the social image of power. He played golf and the whole of Roman society took up golf. They gathered at the golf club for lunch waiting like beggars for Galeazzo's *ciao*. The women (Continued on page 230)

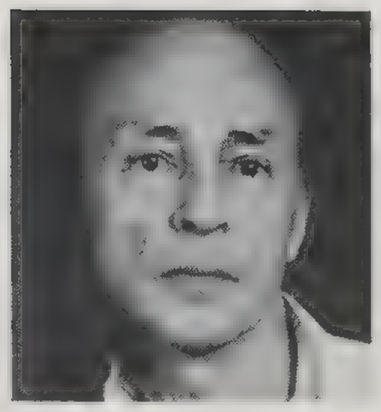
Copyright © 1975 Susanna Agnelli from the forthcoming book WE ALWAYS WORE SAILOR SUITS to be published by The Viking Press.



Today, Susanna Agnelli as mayor of the Italian town Porto Santo Stefano— she collects her author's royalties in the form of books for its public library

PRISCILLA RATTAZZI

The Creative Art of Perfume



Here, for the first time, George Balanchine, one of the world's great creative geniuses, talks about his lifelong love affair with the great perfumes of France

BY JOANNA BROWN

It surprises us every time! Maybe we forget because it seems too good to be possible . . . that one person, supremely gifted in one creative field, is gifted in other senses as well. Take George Balanchine, the greatest choreographer today (or forever?), who is a remarkably sensitive connoisseur of music, food, and wines.

Now, it turns out, George Balanchine is, in addition, a first-rate "nose" (perfume-business language for a few top-of-the-field professional sniffers). His appreciation of French wines—which requires a honed sense of smell—might have clued us: George Balanchine knows French perfumes by heart . . . and sometimes gives them to dancers in the New York City Ballet Company. He believes in the importance of a single scent that irrevocably establishes an identity. In fact, this pursuit of a fragrance identity has become so universal among the girls in his company that classes, hallways, and stage are filled with the fleeting aura of a thousand flowers. As Balanchine explains it, his interest in perfume started long ago: "On the stage in Russia, all the ballerinas had a perfume. That's where I first got the idea. Kchessinska would pass by . . . oh, the smell! then another, and another! With us now it's the same. Onstage, you would be amazed—it's like a flower garden. And you can get in an elevator when it's empty and know who's been there before you."

This sense of the power of a personal fragrance is very strong among his dancers, and Balanchine's story of what happened several years ago when Suzanne Farrell left for a career in Europe illustrates it well.

"Years ago, I gave Suzanne Raphael's Replique. She was alone in the company to wear it. No one else did. But when she left, everybody started using it. I'd come in a room and say, 'Oh, where's Suzanne?' Someone would say, 'It's me.' 'Oh, my God, you smell like Suzanne.' And I would chase them away." For Suzanne herself, the identification had happened almost by accident. "I'd been using Replique for a while when one day Mr. Balanchine noticed that someone else was wearing it in class. Right away, he said, 'That's Suzanne's.' So it came to be mine. I did like it—it was kind of fun and an honor to have someone associate a perfume with me. It was like a game. Then, when I went to Europe, I was still wearing Replique, but I took along my bottle of Nina Ricci's L'Air du Temps. It was the first thing my husband had ever given me, and I'd always admired the bottle with the doves on it. Since then, I've worn them both. I feel that onstage, I'm Replique, but offstage—in reality—I'm L'Air du Temps. Onstage it's a fantasy, offstage, it's real . . . but it's nice to change. Of course, everyone in the ballet associated me with Replique and when I came back, they all said 'You don't smell the same, Suzanne.' I felt so awful that I ran out and bought some Replique."

Balanchine is not only passionate about perfume but knowledgeable. "I love perfume—the way it looks. In Monte Carlo I was twenty years old and I'd come into the shops; they'd have all those bottles—beautiful bottles—and I didn't know what to take. I know almost all the old perfumes—from Houbigant, Coty, Worth, Guerlain, Patou, Lanvin, Chanel . . . they're great perfumes and absolutely individual."

Balanchine's first intimate contact with French perfume happened in Russia when he was eighteen. "During 1922, when Lenin made NEP—the New Economic Policy—he decided to ask the Europeans to come back. Immediately—the next day—everything was there. They also started an artistic exchange and the Germans came in and brought perfume. I was married to a girl by the name of Tamara Geva who could sing German songs—she sang very well. I accompanied her on the piano and we sometimes played in the nightclubs. One night, someone from Europe came in and gave Tamara a bottle of L'Origan by Coty. It was the most fantastic, the most feminine, the most beautiful scent—it's like a queen. Like Château d'Yquem is a queen in wine, L'Origan is a queen in perfume and no one can reproduce it. Years ago I gave it to Karin von Aroldingen. She is German—blond and German, so I immediately said, 'That's L'Origan, there's absolutely no question!' I bought up everything I could find in Paris." Karin says, "It's like an identity, it really is . . . it's like dancing, too—you have your own style. People always ask me what I'm wearing, and I always wonder what to say because I don't want them to wear it."

The competition over who wears which perfume has sometimes become quite intense. Balanchine tells a story of the two Neary sisters, Patricia and Colleen:

"The way it always starts is, someone comes to me. 'What do you think I smell like? Will you find for me something?' I gave Via Lanvin to Colleen Neary. She loved it, but her older sister, Pat, liked it, too, and said, 'I want that perfume.' Of course, Colleen came to me and complained, 'Pat took my perfume! She smells like me!' I said, 'Don't worry, I'll find something.' The next time I went to Paris, I found her Caline by Patou—it's delicious and now she has her own smell." It seems to be the urge to "have her own smell" that prompts many of Balanchine's dancers to start out using very heavy, obvious perfumes—something that will make a definite statement. One such is Carole Sumner. She received Narcisse Noir by Caron three years ago as a replacement for a strong, gardenia-type of fragrance. She remembers, "I was wearing the gardenia scent because my skin absorbs perfume very quickly and that was the only thing that would last on me. I was surprised when he gave me Narcisse Noir because I didn't think Mr. B thought of me as this type. I consider it a sort of smoldering, passionate scent, and I didn't imagine, with my blond hair, he would think of it—but that's exactly what I wanted."

That depth of knowledge of his dancers is one of the things that comes through clearly in talking to Balanchine and the members of his company. As Susan Hendl said, "He knows everything about everyone. He really does. He knows when you were born, he knows if you've had trouble with your parents. He makes it his job to know. The company is not just a company to him—his dancers aren't just bodies—he thinks of us as a family and that's the way he treats everyone."

Balanchine, when asked what it is that makes him continue to care, continue to bring home a small fortune of perfume from Paris every year, has no real answer. He can only say, "If you are a man—and though I'm old already and not supposed to believe it anymore—but I still have this—I know what woman is. I know how beautiful they are. . . ."

DUANE MICHALS

MR. B. SAID, "WHAT IS THAT AWFUL SMELL?"
Christine Redpath, top, used to wear a strong, heavy scent until Balanchine brought her Guerlain's Chant d'Aromes. "I've always liked just wearing one perfume—like being trademarked—someone will walk down a street and turn around, thinking you were there."

HE ALWAYS SUITS YOUR PERSONALITY
About four years ago, Balanchine brought Susan Hendl, far left, her perfume—L'Heure Bleue by Guerlain. Susan remembers, "He said, 'I have just the perfume for you, dear. This is you. It's very subtle and yet strong at the same time.'"

HE KNOWS WHEN YOU'VE BEEN THERE
Kay Mazzo, center, wears Je Reviens by Worth. "I was using lots of different things, and I think Balanchine hated them all. Now, he'll come in and say, 'You were in the elevator two minutes ago, weren't you?'"

"HE SAID TO SPLASH IT ALL OVER,"
Colleen Neary, near left, says. "When Mr. Balanchine first gave me my perfume, I used to just put on a dab or two; but he said, 'No, no! You must spray it completely over your hair, over your whole body, so we can smell as you walk down the hallway.'"

A DIFFERENT KIND OF EVENING...

a way of dressing at night that shifts the whole concept of glamour into a subtler, more sensuous mood and makes glitter seem suddenly tinsely and overwrought. Discretion is the key—there is the body; and there are clothes so soft they find the shape of the body simply by being wrapped or tied or pulled and just let fall. No excess of fabric. No excess of ornamentation—skip the glitter and go for the warmth of gold . . . the clean, mercurial look of silver. Use color sparingly: if you're going to be in black, a little Chinese-y silk bag in lacquer red is the only touch of color to add—a wonderful makeup takes care of the rest!

Halston's one-shoulder fall of navy matte jersey—a dress that does nothing more than tie on the shoulder . . . and describe a beautiful body (meaning one that doesn't require anything more elaborate in the way of underpinnings than the pantie stockings shown). . . . To wear with Elsa Peretti's silver snake belts wrapped and wrapped at the wrists . . . or gold to the elbow. Calm, simple, perfect—what a bunch of rhinestones would do to this look is very simple: it would kill it!

Far left: Halston dress, of matte jersey. To order, at Halston Limited. Silver jewelry, by Elsa Peretti of Tiffany. *Near left:* Gold bracelets, by Trifari, at Altman's. Pantie stockings, by Hanes, at Altman's. *Near right:* Scott Barrie dress of rayon matte jersey (Jasco Fabrics), about $178. At Lord & Taylor; Burdine's; Claire Pearone; Sakowitz; Goldwater's. Monet bracelets, at Lord & Taylor. *Center right:* Sandals, by Yves Saint Laurent, at Bloomingdale's. Christian Dior pantie stockings, at Bloomingdale's. *Far right:* Saint Laurent matte jersey dress (with gold sash belt, not shown), about $650. At Saint Laurent Rive Gauche, N.Y., Chevy Chase, Washington; Martha, Palm Beach, Bal Harbour; Sakowitz; May D&F; I. Magnin. Joseph Mazer earrings, at Ciro. Yves Saint Laurent gold and bronze kid sashes, at Bloomingdale's. M&J Savitt cuffs, at Bloomingdale's. These 8 pages: hair, Harry King of Cinandre; makeup, Sandra of Xavier Coiffures. Background throughout: The Cooper Union, in New York.

One-shoulder dressing, two kinds of evening. . . .
At left, the dress a lot of women are looking for a lot of the time:
(especially if you're thinking resort): Scott Barrie's white
matte jersey cocktail dress—not too bare,
not too covered, with a flutter of sleeve and a pretty way of just sliding
on the body. . . . Right, the classic! The un-big big-evening
dress in creamy matte jersey, from Saint Laurent Rive Gauche—pulled up
on one shoulder and touching every curve of the body
as it flows, with a waist-wrap of softest gold. . . . (A reminder:
it isn't just the look of metal in jewels—a little strip of a sandal
in silver or gold or bronze would be delicious with dresses like these!)

DEBORAH TURBEVILLE

A DIFFERENT KIND OF EVENING...

In coral silk crêpe de Chine, a dress that's draped and pulled and twisted on the hip without ever losing the smooth, slim line of the body underneath—a dress that could only be Karl Lagerfeld's; nobody handles fabric so sinuously! With it, the kind of covering you could spend a lifetime looking for—his wonderful double-faced crêpe de Chine shawl in coral and taupe.

This page: Dress and shawl, by Karl Lagerfeld for Chloë; about $995. At Elizabeth Arden Salons; Nan Duskin; Marshall Field; Lou Lattimore; Sakowitz; Giorgio; Creeds of Toronto. . . . *The unseen Lagerfeld:* his new Chloë perfume—a fragrance that wraps around you like one of Karl's beautiful little shawls. *Opposite page, left:* Scott Barrie dress, of Qiana nylon matte jersey (Initial Trends fabric); about $140. At Elizabeth Arden Salons; Nan Duskin; Claire Pearone; Neiman-Marcus; Neusteters; Giorgio. Bracelets, by Eva Graham, at Lord & Taylor. *Opposite page, right:* Stavropoulos' dress, of silk satin (Lafitte fabric); about $975. At Martha; Nan Duskin; Maison Blanche; Sakowitz. David Webb gold-and-diamond cuff; gold earrings. Hair, Harry King of Cinandre. Make-up, Sandra of Xavier Coiffures. These eight pages, photographed at The Cooper Union, in New York.

The charm of a waist wrapped small and high, left, like a Greek figurine—Scott Barrie's one-shoulder jersey dress in a deep, soft grey. To wear with tones of marbled-grey bracelets . . . and a little Greek cap of hair. . . . From Stavropoulos, right, a pink satin dress with the temperament of black—pure and simple and narrow, pulled like a robe at the waist, and worn with David Webb's wide gold cuff traced in diamonds.

DEBORAH TURBEVILLE

Dressing in the lightest-ever layers, left—three wisps of scallop-edged black chiffon from Mira de Moss—a rippling little poncho and two "mufflers" floated over a narrow bare-top jumpsuit in black matte jersey. And warmed by gold: David Webb's wide gold cuffs, squares of gold at the ears.... A perfect slip of a dress from Saz, right, in printed navy silk—it just slides on the body, shows the prettiest line of shoulders and back. With a matching silk cardigan when you want a little cover.



Far left: Mira de Moss jumpsuit and chiffon tops. Jumpsuit, of rayon matte jersey, about $255. Chiffon poncho, about $110; chiffon mufflers, each about $85. At Henri Bendel; Hattie; Country Club Fashions. David Webb gold jewelry. Black strippy sandal; Shoe Biz at Henri Bendel. *Left:* Silk dress and jacket by Saz. About $278. At Saks Fifth Avenue; Nan Duskin; Barton/Sligh's; Sakowitz. Bracelets by Van Allen at Bullock's. Sandal by Julianelli. *Directly right:* Black wrap dress, with fringed lace shawl (not shown), by Carillon. Of Qiana nylon jersey. About $90. At Lord & Taylor; Kaufmann's; Godchaux's. Soft gold kid sash, by Yves Saint Laurent, at Bloomingdale's. Gold earrings by Raoul Calabro at Veneziano Boutique. M & J Savitt gold cuffs at Bloomingdale's. Flat black evening sandal by David Evins. *Right:* Sarong skirt and tank top by Giovanni de Moura, Ltd. Of rayon matte jersey. (Beaunit fabric). About $115. At Bonwit Teller; Nan Duskin; Lillie Rubin-South and West; Kaufmann's; Sakowitz. Joseph Mazer earrings, at Ciro. Monet golden bangles, at Lord & Taylor. Bronze-and-black sandals by Julianelli, at Neiman-Marcus.

DEBORAH TURBEVILLE

Of all the new ways to be in black at night: the most seductive—
thin supple pieces of black jersey that wrap and tie and find the body. . . . Left: Carillon's
front-wrapping black jersey dress with a bare V-top, long Grecian ties
to pull around and around for the smallest look of a midriff and waist—
with the softest crush of gold kid belt. And the perfect flat
black evening sandal. . . . From Giovanni de Moura, the simplest, most revealing
black dress, right—a bare tank top with a low curved neckline
and narrow sarong of a skirt—both pieces wrap and tie—total on-the-body dressing!



A DIFFERENT KIND OF EVENING...

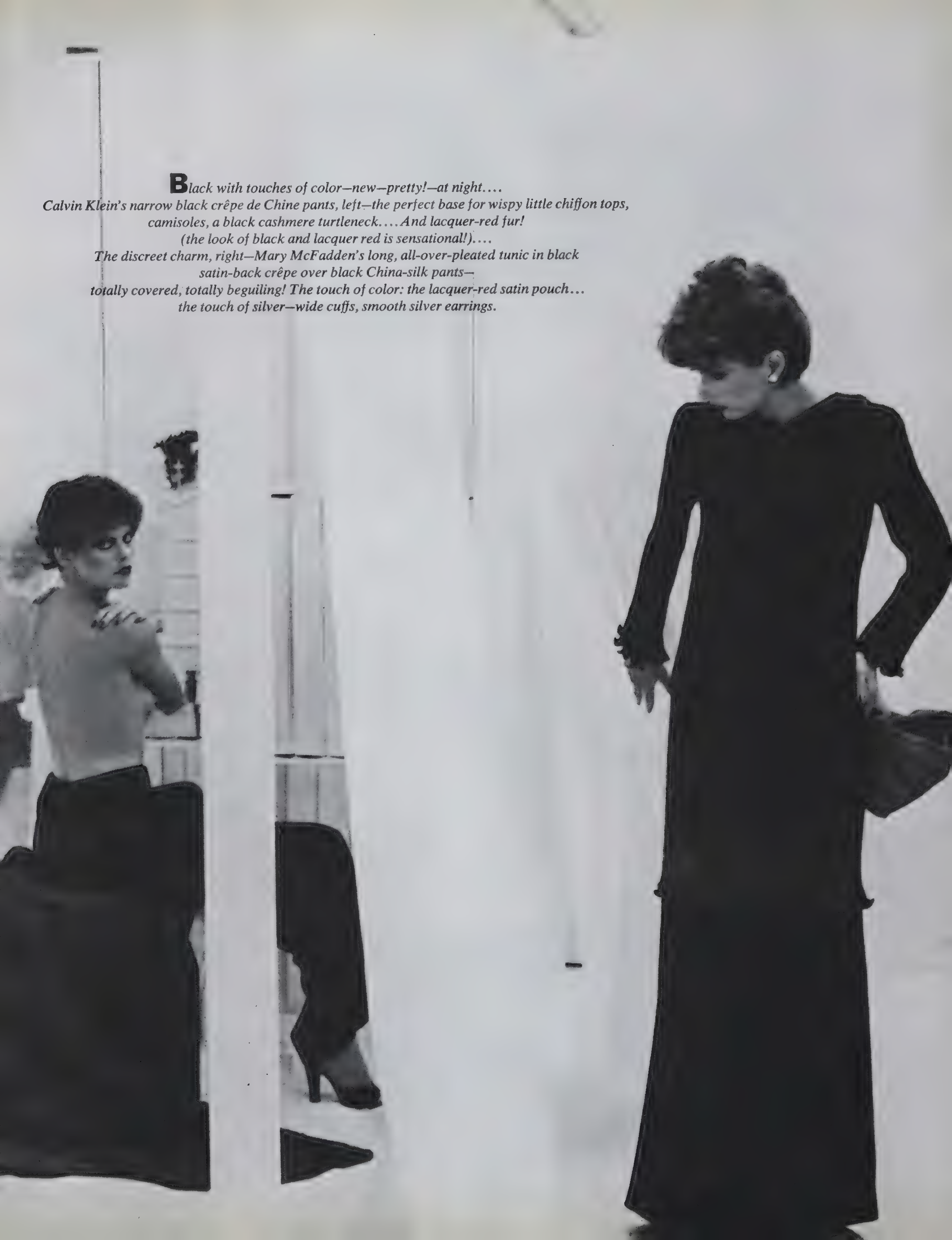
Black at its best—simple, glamorous black—John Anthony's ankle-length black jersey dress, left, that wraps to a deep, low V. Black at its best with gold—stacks of textured bracelets, a black-and-gold cord to wrap the waist....Right, the narrowest! Geoffrey Beene's strapless skim of a dress in navy silk plissé, wrapped and tied just above the bosom and buttoned straight to the floor.



Far left: John Anthony dress, of Nyesta nylon (Roselon Industries). About $220. At Bonwit Teller; Nan Duskin; Woodward & Lothrop; Dayton's; Goldwaters, Arizona; Bullock's Wilshire; Liberty House, San Francisco. Monet "gold" bracelets, at Lord & Taylor. Cord at waist, by Tinsel Trading Company. *Left:* Geoffrey Beene navy strapless dress, of silk (Sisan fabric). About $525. At Bergdorf Goodman; Dayton's; Marshall Field; Sakowitz; Swanson's. Gold cuffs, by M&J Savitt, at Bloomingdale's. *Near right:* Calvin Klein pants, of crêpe de Chine. About $130. At Bloomingdale's; Kaufmann's; Swanson's; May D&F; Bullock's. Black satin shoes, Gamins/Adlib by Raybuck. *Far right:* Mary Mc Fadden pyjama. Tunic, of satin-back rayon (Kabat Textiles fabric). Pants, of China silk. Both, about $725. At Henri Bendel; Nan Duskin; Dorcas Hardin; Barton/Sligh's; Claire Pearone; Sakowitz. Trifari silver earrings, at Altman's. Red satin pouch, by Bagatelle, at Henri Bendel. These eight pages: hair, Harry King of Cinandre; makeup, Sandra of Xavier Coiffures. Background, The Cooper Union, in New York City.

DEBORAH TURBEVILLE

Black with touches of color—new—pretty!—at night....
Calvin Klein's narrow black crêpe de Chine pants, left—the perfect base for wispy little chiffon tops, camisoles, a black cashmere turtleneck....And lacquer-red fur! (the look of black and lacquer red is sensational!)....
The discreet charm, right—Mary McFadden's long, all-over-pleated tunic in black satin-back crêpe over black China-silk pants—totally covered, totally beguiling! The touch of color: the lacquer-red satin pouch... the touch of silver—wide cuffs, smooth silver earrings.



Hoods that frame the face...

colors that give a glow to the skin...

fur to wrap like a [illegible] silk kimono...

...the most beguiling furs in years!

Everywhere this year, the look of hoods—[illegible] jackets, coats, sweaters. But the most glamorous—the hooded furs. All the light and [illegible] of the fur, all the luxury is brought right up against the skin—and it's simply wonderful. The hooded mink, *this page*—a creamy dazzler of a coat by Fernando Sanchez—[illegible]. Sensational at night over a bare white jersey dress, with a bare gold sandal, stacks of gold bracelets. Revillon at Saks Fifth Avenue, of "Tourmaline" Emba natural pale-beige mink. About $5,850. The coziest—silkiest—the hooded fox jacket, *right*, in rich golden amber, with leather toggle closings. The kind of easy, sporty fur that's perfect with skirts and pants for day and then goes on to an easy-evening life—the way it is here, over a white tunic, satin pants, the waist wrapped in soft gold kid. Jacket, Bill Blass for Revillon. Of Norwegian fox, about $4,400. At Saks Fifth Avenue; Montaldo's; Gidding-Jenny; L. S. Ayres; Frost Bros.; [illegible] Mary, Hawaii. Accessories, fashion details, next to last page.

FUR...the beautiful feeling



The fling of a muffler...



In a year of wrapping, fur to wrap.... The ultimate muffler!—the sable muffler, *above*—wide and long—simply the warmest, most luxurious muffler you could ever be wrapped in! Here, over black satin pants with the gleam of hammered gold cuffs. By Jerry Sorbara for Ben Kahn, of natural Russian Crown sable. About $8,500. At Cartier; Nan Duskin; Bonwit Teller, Chicago; Gus Mayer, New Orleans; Bullock's Wilshire; Creeds of Toronto. The new look of a boa, *left:* Halston's full, fluffy double fox boa—one black, one white—the perfect accessory with everything black at night. Of Norwegian fox. By Halston for A.C. Bang. About $1,000. At Henri Bendel; Saks-Jandel; Bonwit Teller, Chicago; I. Magnin. Earrings and bracelet by Elsa Peretti of Tiffany.

CHRIS VON WANGENHEIM

the quilted Chinese jacket

FUR...The beautiful feeling



The Chinese look—the look of the year—in fur!...The news of quilted broadtail, *above*—the supple, silky little black Chinese jacket with side slits, stand-up collar. Bill Blass for Revillon, of Swakara broadtail lamb from South West Africa. About $3,950. Saks Fifth Avenue; Montaldo's; Gidding-Jenny; L.S. Ayres; Carol & Mary, Hawaii. The Chinese jacket with diamond-pattern quilting, *left*—gleaming natural black Russian broadtail with black silk frog closings—the luxe of fur, the ease of a cardigan. By Maximilian. Made to order. About $4,000. Accessories, fashion details, next to last page. Hair, here and the next 4 pages, Harry King of Cinandre.

The narrowest wrap of a coat

FUR...The beautiful feeling



The allure at night—the look of black...of black mink—fur with a wonderful natural luster. The look of a narrow coat to wrap over everything (especially black—the color of the moment!)...New length—new dash—for black mink, *left:* the seven-eighths coat from Halston (this is the coat length to watch!—perfect with narrow skirts, pants, day and night). Here, with a narrow black cashmere jumpsuit, fringed white cashmere muffler...the flash of a silver-buckled belt wrapping the waist. Coat, Halston for A.C. Bang. Blackglama natural Great Lakes ranch milk. About $4,000. At Henri Bendel; Saks-Jandel; Bonwit Teller, Chicago; Cownie Furs, Des Moines; Sakowitz. Jumpsuit, about $350; scarf, about $125. Both at Halston Ltd. Belt, jewelry: Elsa Peretti of Tiffany. If your idea of heaven is being wrapped in a mink bathrobe, this is your coat, *above*—a perfect black mink kimono—the essence of easy glamour. By Grosvenor Canada, of Blackgama natural Great Lakes ranch mink. About $4,000. At Reiss & Fabrizio; J.P. Allen; Alaskan Fur Co., Kansas City, Mo.; Esther Wolf; Bullock's Wilshire. Accessories, next to last page this issue.

—CHRIS VON WANGENHEIM











The new seduction of color

Wonderful—unexpected—color that has nothing to do with yesterday's fantasy furs. This year's shades are warm, natural—from Bordeaux to raisin, charcoal to aubergine, celery to forest green. Colors that give an extra richness to the fur... an extra lift to the woman who wears them. The surprise of a peach fox overcoat, *this page*—a simple, classic line with knockout glamour in the fur, in the color—color that does for skin what a good makeup does—gives it warmth and glow. Here, the coat for evening, slipped over a cream pullover and flannel trousers, with small gold earrings, a few narrow bracelets—it's as much dressing as you need—the coat does it all! Christian Dior Furs-New York, of peach-dyed Canadian Fox. About $5,000. Altman's; Davidson's, Indianapolis; Lloyd's Furs, Denver; Bullock's Wilshire; Holt Renfrew of Canada.... The raisin fox cardigan, *opposite above left*: one of this year's great longer jackets in one of this year's great beauty colors. Calvin Klein for Alixandre; raisin-dyed fox from Norway. About $2,200. At Bloomingdale's; Nan Duskin; Joseph Horne; Jacobson's; Bonwit Teller, Chicago; Frederick & Nelson.... In a season of wonderful kimonos: the pale-celery mink kimono!—*opposite above right*, to wrap over skirts, pants; to wear day and night. Calvin Klein for Alixandre, of celery-dyed Saga mink from Scandinavia. About $3,000.... Bloomingdale's; Kaufmann's; Halle's; Bonwit Teller, Chicago; Sakowitz; Neusteters; Frederick & Nelson.... The smooth velvety texture of mole in the deepest forest green, *opposite below left*—the color is so rich it gives the softness away! A narrow belted jacket with the added charm of a collar that frames the face—the perfect fur for a small-boned woman. Of forest-green-dyed mole from Holland. Georges Kaplan-Ben Thylan. About $2,000. ...The news of charcoal fox, *opposite below right*—all the glamour of black, but softer, subtler! And the luxury of a jacket you can sink into, wrap up in, feel totally alluring in. Of charcoal-dyed Canadian fox. About $3,500. At Christian Dior Furs-New York; Saks-Jandel; Bonwit Teller, Chicago; Balliet's; Sakowitz; Bullock's Wilshire; Holt Renfrew of Canada. Here and the preceding 4 pages, hair, Harry King of Cinandre. Accessories, next to last page.

BEAUTY TIP: Fur in these kinds of colors takes a strong, emphatic makeup—makeup that uses many of the same warm, natural shades. This year, in fact, the best fashion colors are the best beauty colors!... For instance, Dior's Venetian Pearls—deep muted shades with a hint of gleam. On these two pages, Festive Red—rich brown-laced red—for nails and lips (which also get a glossing of Raisin). To shade cheeks and eyes: Multiple Creme Blush in Scarlet Magenta. All, Christian Dior. All makeup on these eight pages, done by Sandra of Xavier Coiffures.

CHRIS VON WANGENHEIM



This year's perfect all-around evening pants, *above*—black trousers in softest panne velvet (the new glamour-fabric!)—*the* basic evening piece! Calvin Klein.

The base: separate key pieces of black, *below*. You swing them around, wear them together, separately, any season, anywhere—with touches of gold, a zing of color. For a lot of women, all the ingredients ever needed in the way of evening clothes. . . . Below left, Julio's pyjama in black crêpe de Chine, with a wrap-and-tie kimono to the top of the thigh (the great all-year top). . . . Below right, strapless pyjama-dressing from Judith Shea in weightless black crêpe—perfect base for a kimono, a tiny chiffon poncho (see below)—or to wear as is, at home, at resorts—with gold!



Right: **When you're in black at night, and you want one touch of color—wine! lacquer red! purple! . . . 1.** The charm of silken cords clasped with wonderful brass shapes, to wrap anywhere. Mary McFadden. **2.** The hobo bag at night!—small, soft, lacquer-red satin. Bagatelle. **3.** Chinese treasure: an antique cloisonné disk on twisted silk. Les Bernard. **4.** To wrap at the neck, waist, wrist: Oriental printed silk cord. Red Cobra by Frank Giordano. **5.** To twist and tie at the neck of a black sweater—the touch of a gold-edged wine chiffon scarf. Doro. **6.** Perfect easy-evening bag: Breslau's waist-tied purple kid pouch. **7.** Strips of color for the waist—gold-piped suède belts in green, purple. Saint Laurent. **8.** To nestle in the hollow of the throat: a single pearl bead on scarlet cording. Marvella. **9.** Michael Moraux's carved lacquer-red bangle for Dubaux . . . to wear with **(10)** hammered-vermeil bracelets by M&J Savitt. **11.** A ribbon of woven red silk, pavé rhinestone buckle. Morris Moskowitz. **12.** Flat "ruby" beads to slide down a bare back. Michael Moraux for Dubaux. **13.** *The* shoe for black—a bare gold sandal. Julianelli. **14.** Cinnabar balls on thin gold chains—to loop around the neck, the waist. Judith Leiber. **15.** Three of Judith Leiber's precious evening envelopes—Nepalese silk threaded with gold; scarlet brocade; wine woven satin. **16.** A jewel to wear as a shawl (as shown over the chiffon scarf-shawl, below): thin brass leaves on a knotted silk "vine." Mary McFadden.

OCTOBER

FINDS WHAT TO WEAR





What goes under black—black lingerie—the prettiest! . . . *Left,* Vassarette's sexy-smooth all-in-one of black stretch lace. *Below,* the best strapless bra—light, smooth, under-wired—for support—and security! Lily of France. And the indispensable: a lacy black bra with a wide deep V. Warner's.

To float over black, beguiling wisps of chiffon, *left*—prettiest new thing-to-add! And never put away: there's hardly an evening they can't live up to—*anywhere*. . . . Far left, a tiny black chiffon poncho printed in lilac, purple, and grey, slipped over a black chiffon camisole. Near left, a scarf-shawl in lilac, purple, and gold chiffon—to tie over the strapless black pyjama, above. All, Mira de Moss.



RICHARDSON

FASHION AND ACCESSORY DETAILS FOR BOTH PAGES, ON THE NEXT TO LAST PAGE

WITH BLACK AT NIGHT

Below; **The news!—the glamour — of gold with black. . . . 1.** Simple, perfect belt for black — double cording on onyx rings. Tambetti. **2.** Twisted black cord with a beautiful buckle of carved Chinese brass. Accessocraft. **3.** To wrap the wrist — strands of tiny onyx and gold cubes, supple as fabric. M&J Savitt. **4.** A bracelet of silky "caviar" beads in onyx and gold, with a carved crystal clasp made to sit on the wrist. Le Beau. **5.** A flat, unadorned, *perfect* bistro bag — woven "gold." Judith Leiber. **6.** Narrow cuffs! — ridged golden bracelets that clasp the wrist. Monet. **7.** Casual gold kid: a small, squashy pouch. Morris Moskowitz. **8.** Pretty touch: gold edging on a black chiffon scarf. Doro. **9.** Strands of narrow "gold" tubing — the knockout necklace! M&J Savitt. **10.** The silver-and-gold neck cord to wrap, or loop once at the nape. Peter & Peggy for P.C. Designs. **11.** Eva Graham's wide, silken neckring of black-and-gold

(Continued) cords. **12.** Everyone's must: a black silk satin evening bag—piped in gold, on a satin strap. Judith Leiber. **13.** Strips of gold "fish scale" for the wrists—to use three at a time as cuffs. Aurea Jewelry Creations. **14.** To slide — bangles of carved crystal, onyx, and gold. Kai-Yin-Lo for Dreyfus International. **15.** To wear all at once — golden braid-bracelets. Trifari. **16.** Saint Laurent's new passementerie belt: black and gold. **17.** Gold cuffs —the find!—wrapped braid. Red Cobra by Frank Giordano. **18.** Narrow and supple: Saint Laurent's belt of piped golden mesh. **19.** To cuff the wrist—strands of little rolling beads—black, rhinestone, "tortoise." Kenneth J. Lane. **20.** To gleam in an open collar, M&J Savitt's short multi-strand necklace of onyx and gold. **21.** Braided black satin belt, glitter-buckle. Morris Moskowitz.

Stuffed Fish in Pastry, one of the perfectionist dishes of Chef Bouche; recipes begin on the opposite page

Ingredients for Montmorency Chicken, one specialty of Chef Bouché at his Paris restaurant on rue Montmorency



Daniel Bouché, his Burnt-Honey Ice Cream

Gourmandises de Légumes—baked molds of pureed vegetables

Marinated Salmon Montmorency keeps improving for weeks

BY ARTHUR GOLD AND ROBERT FIZDALE

PARIS FOOD: BISTRO BEST

Choice dishes from a top French bistro, in-fashion Le Petit Montmorency—recipes by its high-tradition chef, Daniel Bouché

Perched near the gaping hole in Paris where the historic food market, Les Halles, once stood and where Le Centre Beaubourg—a prestigious new art center—may one day be finished, the *bistro* Petit Montmorency attracts such sparklers as Princess Grace of Monaco, Hubert de Givenchy, Jeanne Moreau, Pierre Cardin, Jackie Onassis, Edward Albee, and on and on. All of these food-lovers are clued in to the canny French practice of seeking out a neighborhood *bistro* (an informal eating and drinking spot where the owner and his wife serve as chef and maître d' and the service is quick) to enjoy great French meals at slightly less dramatic prices than those in the grand and formal restaurants. The owner, young and handsome Daniel Bouché, is a chef in the glorious French tradition, and Au Petit Montmorency the food and drink are so good that when you've finished you want to eat the flowers off the plates and lick the labels off the wine bottles. Though the tab is substantial, you feel that the meal is worth every franc.

When we asked Chef Bouché how he and his charming, English-speaking wife, Nicole, keep slim in spite of the richness of his cuisine, he explained that every day of the week except Sunday they diet—eating only vegetables, salads, poached fish, and lean broiled meats. "But on Sunday! . . . on Sunday, I invite myself, my wife, and a few friends to a rich and sinfully satisfying dinner that takes hours to prepare. It is, *comment dit-on,* the busman's holiday."

To diet is sensible, to err sublime. To join the errant gourmets at Bouché's table you must go to 26 rue Montmorency (reserve well in advance, telephone 272-31-04; open for lunch and dinner on weekdays, dinner on Saturday, closed Sunday) or reproduce Chef Bouché's dishes *chez* you. Some of his most delectable dishes are shown at left; one recipe here, others start on page 68.

Marinated Salmon Montmorency

twelve servings

3-pound salmon, center cut, filleted and sliced into thinnest possible diagonal slices
Seasonings: ¼ cup salt, 3 tablespoons sugar, 1 teaspoon pepper, all mixed together
3 cups thinly sliced onions
7-8 carrots, cut into thin rounds
3-4 lemons, thinly sliced
12 brandied cherries (optional)
Juice of 4 lemons
½ cup dry white wine
½ cup vinegar

Sprinkle salmon slices on both sides with mixed seasonings. Make a bed of carrot, onion, and lemon slices in an 8″ x 12″ Pyrex dish or an earthenware or porcelain container. Cover with a layer of salmon (do not let slices overlap), then with another layer of carrot, onion, and lemon slices. Scatter a few cherries. Then another layer of salmon. Continue in this way until all the ingredients are used. Pat it all down to be as even on top as possible. Mix together lemon juice, wine, and vinegar. Pour into dish slowly and carefully. All the fish should be submerged in liquid; if necessary, add more lemon juice to cover. Cover with plastic wrap and marinate in refrigerator. It will be ready to eat in 2 days, will only improve as the days go by, and will keep in refrigerator for 2-3 weeks. Serve drained salmon slices as a first course, garnished with a few cherries and carrot, onion, and lemon slices.

DAVID MASSEY

TWO AMERICAN WOMEN, VITALLY INTERESTED IN THEIR WORK, SHAPE SURROUNDINGS TO FIT THEIR IDEAS OF THE GOOD LIFE. WARMTH, SIMPLICITY, EASY MAINTENANCE KEY BOTH LOOKS

LIFE/WORK



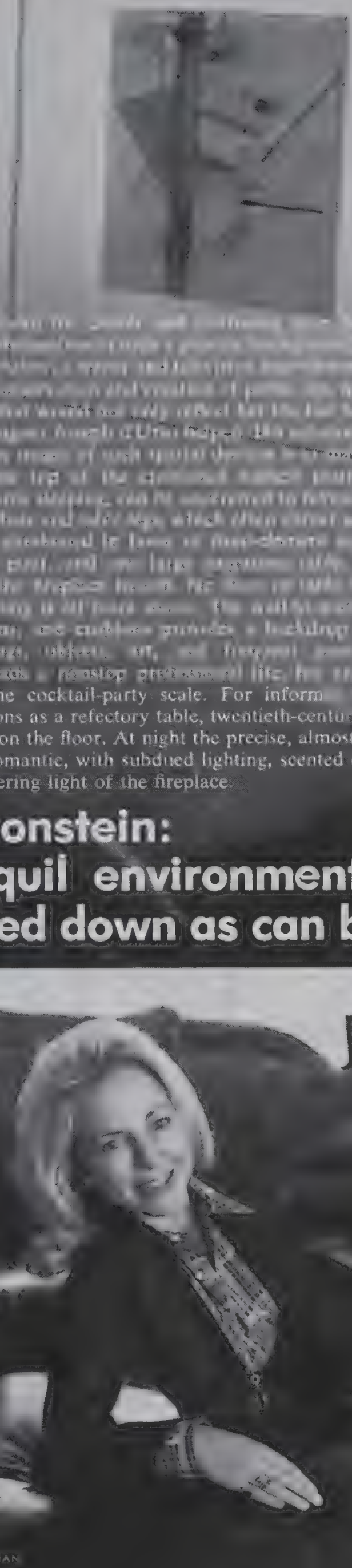
A window wall of white vertical blinds relieves the horizontals of grey-carpeted platforms, hearth-table, lighting track. The primitivism of African masks and of (on the hearth) an American whirligig contrasts with a Klee gouache over the fireplace, a Picasso ink drawing to its left. A cross-fox throw is lined with the grey flannel of the cushions. Pillows are a mixture of suède, eighteenth-century Caucasian saddlebags, and small antique rugs.

HORST

PLACES: 2 WAYS

1. Making a small space larger





usually on the cocktail-party scale. For inform
hearth functions as a refectory table, twentieth-centu
guests sitting on the floor. At night the precise, almost stark livin
room turns romantic, with subdued lighting, scented candles, and
the soft, flickering light of the fireplace.

Barbaralee Diamonstein:
"I wanted a tranquil environment—an apartment as pared down as can be"

KOURKEN PARCHANIAN

2. Making a large space livable

Georges Noël designed the aluminum-based, glass-topped table in the foreground "according to the golden section" and made the dining table from "a 'thirties desk bought for $10 and pipes confiscated from an old hot-water boiler in the cellar." Georges and Margit unearthed the accessories and tableware from Manhattan thrift shops or the flea market on Canal Street. Georges' hobby: collecting antique penknives; when people are invited for dinner, everyone at the table gets a different knife. Margit often works at home in the quiet of a small office tucked away in the back of the loft, *below right*. A winding staircase leads up to the bedroom platform.

Margit Rowell: "We wanted the bones of the place to be very pure—with everything else age, history, and warmth"

"I feel better in an uncluttered environment," says Margit Rowell, *right*. "I don't like to have a lot of possessions. I feel that one becomes a slave to them; I like to stay mobile." Margit, Curator of Special Exhibitions at The Solomon R. Guggenheim Museum (she organized the Kupka show that just opened; see page 74), and her husband, Georges Noël, a painter, share the same passion for very bare space and lots of it. They live in an airy two-story loft in New York's SoHo. Industrial lighting fixtures, a stainless-steel kitchen hood designed by Georges, and a balcony bedroom help to bring the soaring space down to human scale. A wooden floor, laid on the diagonal, makes the room seem wider. The couple's "strictly empty" approach carries over to no rugs on the floor and a dining table without mats or cloths. ("Georges likes a plain wooden table you wash and scrub.") White-painted brick walls display Georges' abstract paintings. Furnishings echo his neutral palette, except for the red that zigzags across the room like a lightning bolt, striking the Italian plastic chair, dining-table base, and Navaki blanket on the bedroom wall. The Rowell-Noël apartment, once owned by a space-minded architect, has a superabundance of cabinet space and a pantry. Influenced by her eight student years in Paris, Margit in good French tradition goes to market every day. "We eat no frozen or canned food, everything is organic and fresh and in season," she says. "I do cook a meal every night when I come home, between seven and eight o'clock—which floors my colleagues."



NORMAN McGRATH

SUCCEED AT YOUR OWN RISK

The other day, waiting on line at the supermarket, I browsed through an issue of a slick magazine and saw a glowing article about a writer I had known for years. Few people I knew had paid quite as much for success as this writer. Several beautiful novels that did not sell well, years of demanding work to support the writing habit—and finally, fifteen years later, an "instant," "overnight" success. What did I feel at that moment? Envy. The old, unmistakable stab of the green menace. And then I had to step back and laugh at myself. Me? Envious? Apparently. And it was all the more ridiculous because I had just been through a year of success shellshock that would have demolished a weaker character and, at times, very nearly demolished me. I knew how high the dues were. I knew that there are two views of success—interior and exterior—and the only vantage point from which success looks unqualifiedly good is that of the self-professed failure.

In a society that recognizes only three ways of treating people —routine contempt (this is reserved for most of us, the unfamous), fawning adulation alternating with savage attack (these two treatments are applied to the famous, in turn, like hot and cold compresses) —being famous requires the hide of an elephant, the studied indifference of a Zen master, and the inner determination of a lifelong failure facing still another rejection slip. In fact, I hate both words, "success" *and* "failure," because both states come down to precisely the same thing in the end and are virtually interchangeable. To survive either, you have to ignore the world's opinion of you and go pigheadedly on your way. To survive either, you have to be centered in a way most of us aren't and never learn to be. You have to trust only your own opinion of yourself and no one else's. And which of us is strong enough for *that?*

And yet, in some sense, I am grateful for this year of public exposure, because it has strengthened me in a way nothing else could. It has been like living through a war—complete with bombings, burials, and victory parades. And I have come out of it knowing I am much more resilient than I ever dreamed.

Still, I wonder why we, as Americans, insist on categorizing ourselves as "successes" or "failures" when both categories are obviously so specious (and obviously so impermanent). Yesterday's "failure" is today's "overnight success." Today's "overnight success" is tomorrow's "has-been." Tomorrow's "has-been" is the day after tomorrow's "comeback." Why do we persist in these utterly absurd categories? Why do we torment ourselves with meaningless labels?

All our mythology of success becomes chiefly a means of self-torment. Self-torment for everyone: the person who reads about others in magazines and feels envious; the person who is the object of the article and feels hideously vulnerable, exposed, misquoted, misrepresented, misunderstood; and all the parasites and promoters in between (who are climbing desperately toward that chimerical thing called "success" and dreading a fall into that fallacious thing called "failure"). Why do we all participate in this shoddy pantomime? Why do we all play out this cheap morality play in which no sooner has someone scored some sort of quantifiable victory (measured by money, copies sold, or public visibility) than we instantly retaliate by saying that person is going to be "ruined by success"?

I think it is true that Americans are somewhat different in this regard from Europeans. In Europe, if you say you are a poet, the next question is not, automatically, "Are you a *published* poet?" And the question after that is not "How many copies have you sold?" You can be a poet (and say so with dignity) without publishing at all—and certainly without having to prove your worth by the number of books you have in print.

Perhaps one of the reasons Americans are so attached to the success/failure dualism is that we inhabit a relatively rootless, traditionless culture in which, having abolished the *Ancien Régime* of titles, disqualified both the aristocracy of Mayflower arrivés and the aristocracy of Robber Baron money, we are left only with the aristocracy of fame and publicity. The famous serve the same purpose for us as kings and queens served in the bad old days: we project our fantasies onto them; we adulate and vilify them by turns; we build them up to knock them down; we use them as targets for all our frustrations, all our fantasies, all our envious rage.

BY

ERICA JONG

"Nearly demolished" by the booming sales of "Fear of Flying," its shaken author writes about the effects of alternating fawning adulation and savage attack, tells how to survive them

But before we can begin this process, we must first convince ourselves that the famous are strong enough to serve as dray horses for our enormously heavy cargoes of dreams. And because our culture knows no way of quantifying other than money, no way of conferring value except numbers, we must write in our newspapers and magazines that actress X made so and so many million dollars, and writer Y sold so and so many million copies, and singer Z was awarded a platinum record for the sale of her big hit song, "Envy Me, You Masochistic Creeps."

Often, of course, the numbers are entirely inaccurate. But one only knows this when one is up there being counted. When you read that some writer just made $400,000 on the sale of his book to paperback, nobody adds that the publisher took half, the agent took 10 percent of the remaining half, the IRS took half of what was left after *that,* and the writer had been working for fifteen years before that without seeing a penny of income from his writing. His great "success" from his writing now brings his average yearly salary from writing to a munificent four or five thousand a year—just about what an editor's lunches cost over the same time period. But the writer now has the wonderful advantage of being the object of envious attack and losing most of his friends, while the editor goes on lunching.

So great is the public's need to believe in the bigness of the target (which they will then shoot their arrows into) that numbers also tend to be quoted wildly and erroneously. Nobody cares about accuracy. It is the *illusion* of bigness that is being sought. This is because bigness is the only measure of value we actually believe in. In the case of books and records, we do not trust our esthetic judgment. In the case of athletics, we do not really believe in sportsmanship (though, of course, we say, we do). And in the case of movies, box-office gross is the final arbiter. This system not only destroys the arts (and sports, which in some ways is certainly a branch of the arts) but it also destroys the participant. When there is no measure for quality but number, everyone is debased —the winner and the loser. The very definitions are debasing. The very concept of self that these definitions imply is dehumanizing. It drags everyone down to the same banal level. It denies the existence of genius, specialness, talent. It comforts the talentless by destroying the talented and everyone is worse off for it in the end.

Roland Barthes would call our success/failure dualism an instance of modern mythology. Our continual questioning about whether or not success "will ruin" the succeeder, our implicit wish and hope that it will, is the result of what Barthes sees as the inability of the *petit bourgeois* to imagine the other and the compulsion to reduce any otherness to sameness. This is why we must knock down our idols as soon as we build them up. This is why for so many years criticism of D. H. Lawrence focused not on the greatness of his writing but on his quarrels and copulations with his wife Frieda. This is why the public would rather read scurrilous magazine copy about authors than read their books. This is why the public would rather see the artist de-mythicized on a talk show (where he babbles on like any idiot) than surrender itself to the magic of his art (which inevitably shows his otherness).

We are all *petite bourgeoisie* (in Barthes' sense of the term), and we all seek to tear down genius to our own level—unless it is safely dead (Mozart, Shakespeare) and thus not threatening to our perilously shaky sense of self-importance. When we are not able to reduce otherness to sameness, we have another way of preserving our illusion of self-importance: we transform the Other into freak and deflate that way. The woman, the Indian, the Black in search of recognition as human beings, the artist in search of recognition as a superior talent—all these we transform into clowns, comedians, clichés. The struggle of women to achieve human dignity becomes "bra-burning." The struggles of Blacks are co-opted as cheap television comedies; the Indian people are destroyed, but turquoise jewelry becomes fashionable; and the artist's sex life and drinking habits are paraded instead of his work.

At the root of all these transformations is envy and the inability to experience empathy. These all-too-human traits turn us against each other and against ourselves daily. They ensure that, despite the incredible intellectual and imaginative power of the human race, we will very probably destroy each other and our entire civilization before our species has even begun to tap its creative potential.

To sew yourself

BEAT-THE

You can do a lot more about the weather than you think—you can make yourself some of the best-looking, hardest-working coverings—coats, jackets, liners. The weather-proofing is built right into the fabric. And the fabrics—many available for the first time—are ready right now. . . .

The perfect windbreaker-jacket, *left*—warm, light, unbulky. The secret's in the fabric—tissue-weight olive cire lined in the flattest-coziest!—taupey brown pile. More warmth in the wearing: the soft jeans in brown wide wale corduroy, the Fair Isle pullover, knitted scarf, knitted gloves. Jacket, Vogue Pattern 9165. Cire, of rayon and polyurethane, from Lang Goree Associates. Pile lining, of Dacron and Verel Modacrylic, from Malden Mills. Pants, Vogue Pattern 8775. Cotton corduroy, from Crompton. At Altman's, Joseph Horne.

The warmth of a longer quilted jacket, *right*—quilt even the lightest fabric and you add warmth—and super good looks. Here, the cotton-y khaki quilted jacket, lined in an un-quilted version of the same fabric and hooded for extra warmth. To wear with chamois-color pinwale corduroy pants, a heavy wool turtleneck, hiking boots . . . and little woven leather bags strapped over the shoulder—hand's-free-carefree dressing! Jacket, Vogue Pattern 9093, of tunnel quilted cotton and nylon, from Waldon Textiles. At Altman's, Frederick & Nelson. Pants, Vogue Pattern 9275, of Trevira polyester-and-cotton corduroy, from Crompton. At Altman's, Joseph Horne. Accessories, next to last page. Pattern details, page 242. Hair, these four pages, by Christiaan.

SEWING TIPS

For all the patterns on these pages, use a cotton-and-polyester thread—it gives a little stretch and ease in the seams. . . . *Re jackets:* Use a moderately heavy-duty zipper. Line jackets edge to edge and layer zipper between jacket fabric and lining fabric, lining up the zipper edge with the fabric. Top stitch ¼" from edge—zipper is hidden. . . . *Re the quilted jacket:* For extra warmth we used a zipper instead of the frog closings the pattern calls for—and lengthened the pattern slightly. We also used slits instead of patch pockets and finished them like a bound buttonhole (for the how-to, see The Vogue Sewing Book, p. 284-6). *Re all pockets:* Always position them where hands can slide in comfortably. . . . For tips on sewing the pile lining, see next page.

VOGUE PATTERN 9165
VOGUE PATTERN 8775

jackets to make...warm!

-WEATHER LOOKS



The news!—great-looking jackets to sew yourself from Vogue Patterns. In great weather-beating fabrics—the kinds of fabrics you've always wanted—now you can have them by the yard!

VOGUE PATTERN 9093
VOGUE PATTERN 1275

MIKE REINHARDT

To sew yourself

BEAT-THE-WEATHER LOOKS



VOGUE PATTERN 9312
VOGUE PATTERN 9299

SEWING TIPS

Re pile fabrics: **remember to cut with nap going all one way. The nap causes slippage—baste carefully first, and hold taut while machine stitching. Always stitch in the direction of the nap. Loosen tension—experiment on a test piece before actually stitching garment. Because these are flat piles, you don't have to shear seams before stitching, but you may want to shear after stitching for added flatness...*Re pile liners:* these are easy to do—only one seam down the back, plus shoulder seams—and no linings (the backings are so soft, you don't need one!). To keep the "flat" look, we left off the patch pockets and tie closings the pattern calls for—we used flat buttons and leather loops made from shoelaces. To hem—zigzag edges to prevent fraying, then turn over slightly and hand stitch. *Re unlined coat and raincoat:* flat-fell the side seams; turn over hem edges at seam lines—turn under raw edges—and top stitch. Remember: *always* hand baste before top stitching. On the unlined coat: finish hood seams by turning under the edges....*Re the stormcoat:* to keep the narrow line when you have a pile lining, you may want to take some of the fullness out of the pattern at side and back seams (we did here) or by taking vertical tucks down center of pattern pieces (if you do this, start below the shoulders, you want room on top). Hang lined coat for a day or two before top-stitching together hems and edges.**

coats and liners to make...warm and waterproof!

VOGUE PATTERN 9312



VOGUE PATTERN 9306
VOGUE PATTERN 1275

VOGUE PATTERN 1278

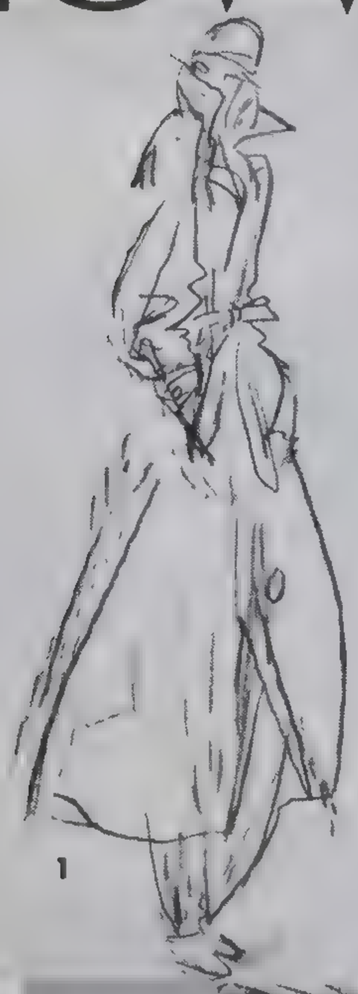
The unlined coat—the base for layering—for cold weather-dressing! *opposite, near left*—the hooded, narrow, unlined wrap coat in loden. Roomy, unbulky—the coat you slip things under. A snap to make—no lining, no buttonholes, no tricky constructions of any kind!...**The look of the unlined loden coat layered for cold,** *opposite, far left*—underneath, a narrow, sleeveless liner in taupe-y brown pile; a cozy wrappy mohair shawl on top, with knitted scarf and gloves—pull up the hood and you're ready for anything! Coat, Very Easy Vogue Pattern 9312. Of wool and nylon, from Anglo Fabrics. At Altman's; Joseph Horne; Meier & Frank. Liner, Very Easy Vogue Pattern 9299, of Dacron and Verel Modacrylic, from Malden Mills. At Altman's; Sakowitz; Meier & Frank. **The storm-coat!**—*left*, the best covering for the worst weather—water-repellent khaki poplin lined in warm, flat camel pile. A coat with the kind of easy good looks that go from country to city—here, the classic casual look over a shirt, pullover, khaki pinwale corduroy pants. Coat, Vogue Pattern 9306. Poplin, of polyester and cotton, from Tandler Textiles. At Altman's; Frederick & Nelson. Lining, of Dacron and Orlon, from Malden Mills. At Altman's; Frederick & Nelson. Pants, Vogue Pattern 1275 of polyester-and-cotton corduroy, from Crompton. At Altman's; Joseph Horne. **The rainy day news,** *left and right:* a great-looking raincoat in a great new fabric—a thin, double-faced rubberized cotton, khaki on one side, khaki-and-brown checks on the other. Turned out here for two kinds of rain—*at left:* the cool kind, the coat over a wool turtleneck with camel herringbone pants. *Right*, for cold wet days, the same coat goes over a liner—the liner you saw opposite, this time in camel pile—having layers you can add and subtract, is the most modern—most efficient—way to dress for weather. Coat and pants, Vogue Pattern 1278. Coat, of cotton and rubber, from Lang Goree Associates. Pants, of wool, nylon, camel's hair, from Landau Woolen Co. At Macy's; Sakowitz. Liner, Vogue Pattern 9299, of Dacron and Orlon, from Malden Mills. At Altman's; Sakowitz; Frederick & Nelson. Accessories, pattern details, next to last page.

MIKE REINHARDT



VOGUE PATTERN 1278
VOGUE PATTERN 9299

HOW TO BEAT THE WEATHER



1. The lightest shell of a raincoat — Beged-Or's easy sashed smock of raisin ciré. Perfect to slide over sweaters and jackets now — on its own, a great warm-weather raincoat. Of polyurethane-coated cotton; about $105. Henri Bendel; Bullock's-Wilshire.



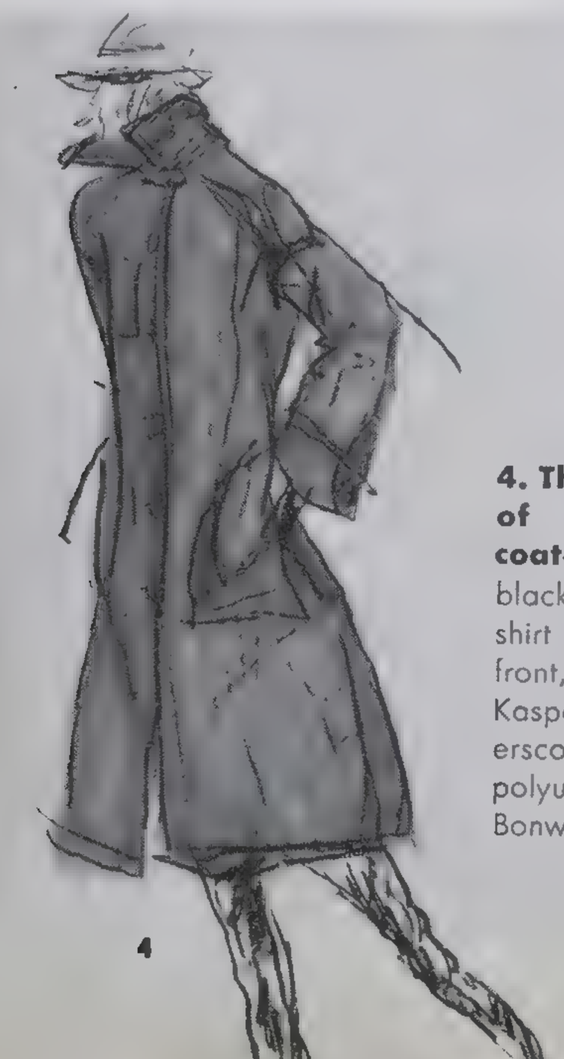
The point is: to be as warm and dry as you want to be. The secret—the news!—is layering! So you can peel off (or add on) as much cold/wind/rain protection as you need. Starting with coats....



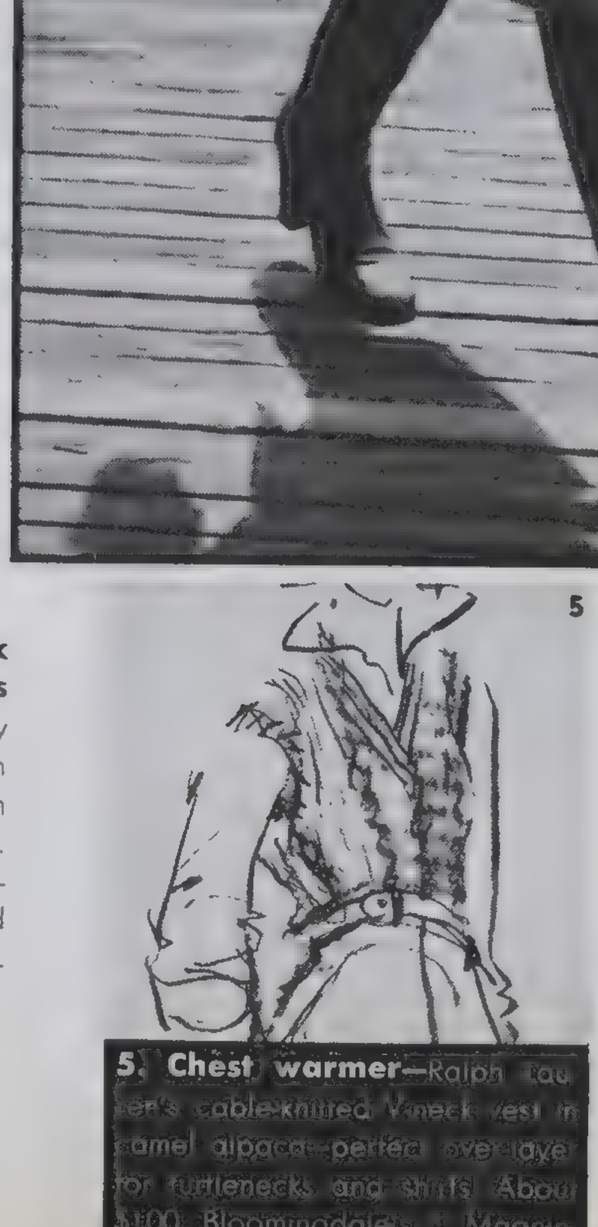
2. Zip-out layers—Weatherbee's classic tan trench coat with zippered wool plaid lining. Zepel-treated Dacron and cotton; $115. Saks Fifth Avenue. **3. The luxury liner!**—a long sleeveless vest of green-dyed muskrat—warmest thing you could wear under a raincoat; super alone over sweaters and pants. Viola Sylbert for Alixandre. About $1,000. Henri Bendel; Bonwit Teller, Chicago.

KEITH TRUMBO

6. The coat for any climate you need a coat in—the unlined coat! (it's what you wear under it that makes the weather difference). Here, Roberta di Camerino's unlined camel's hair wrap coat—narrow, dashy, easy as a man's robe. Agnona fabric; $1,500. At Roberta di Camerino, New York, Chicago.



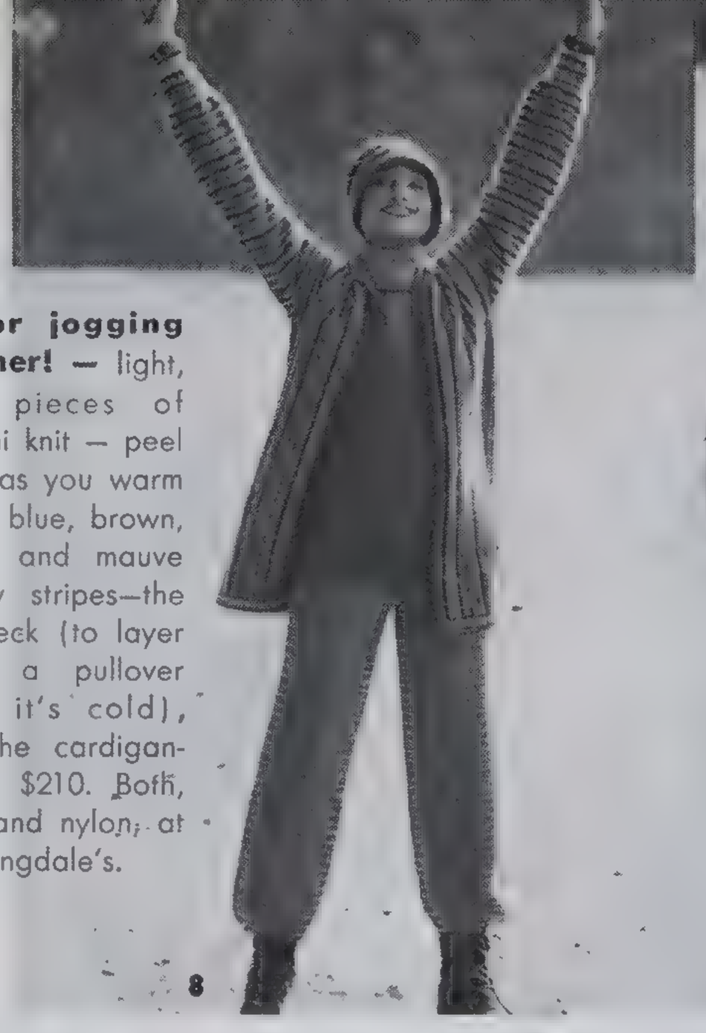
4. The great look of a fireman's coat—the super-dry black slicker with shirt collar, button front, button cuffs. Kasper for Weatherscope; rayon and polyurethane. $160. Bonwit Teller.



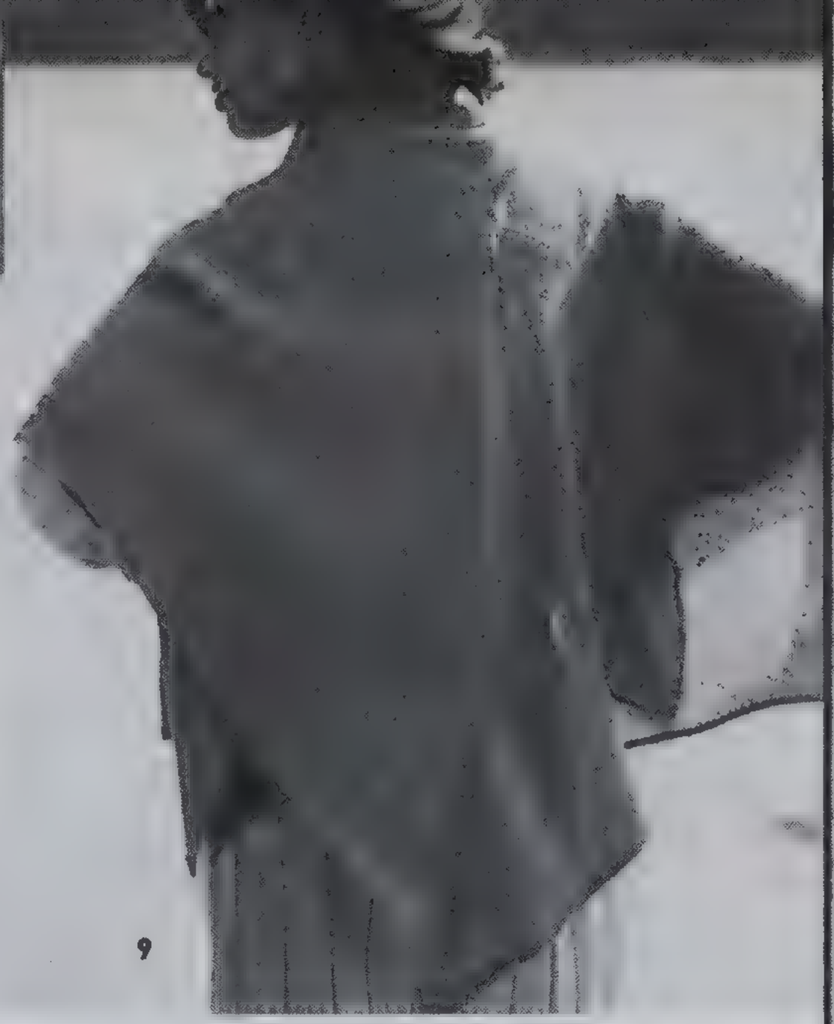
5. Chest warmer—Ralph Lauren's cable-knitted V-neck vest in camel alpaca perfect over dye for turtlenecks and shirts. About $100. Bloomingdale's; Magnin

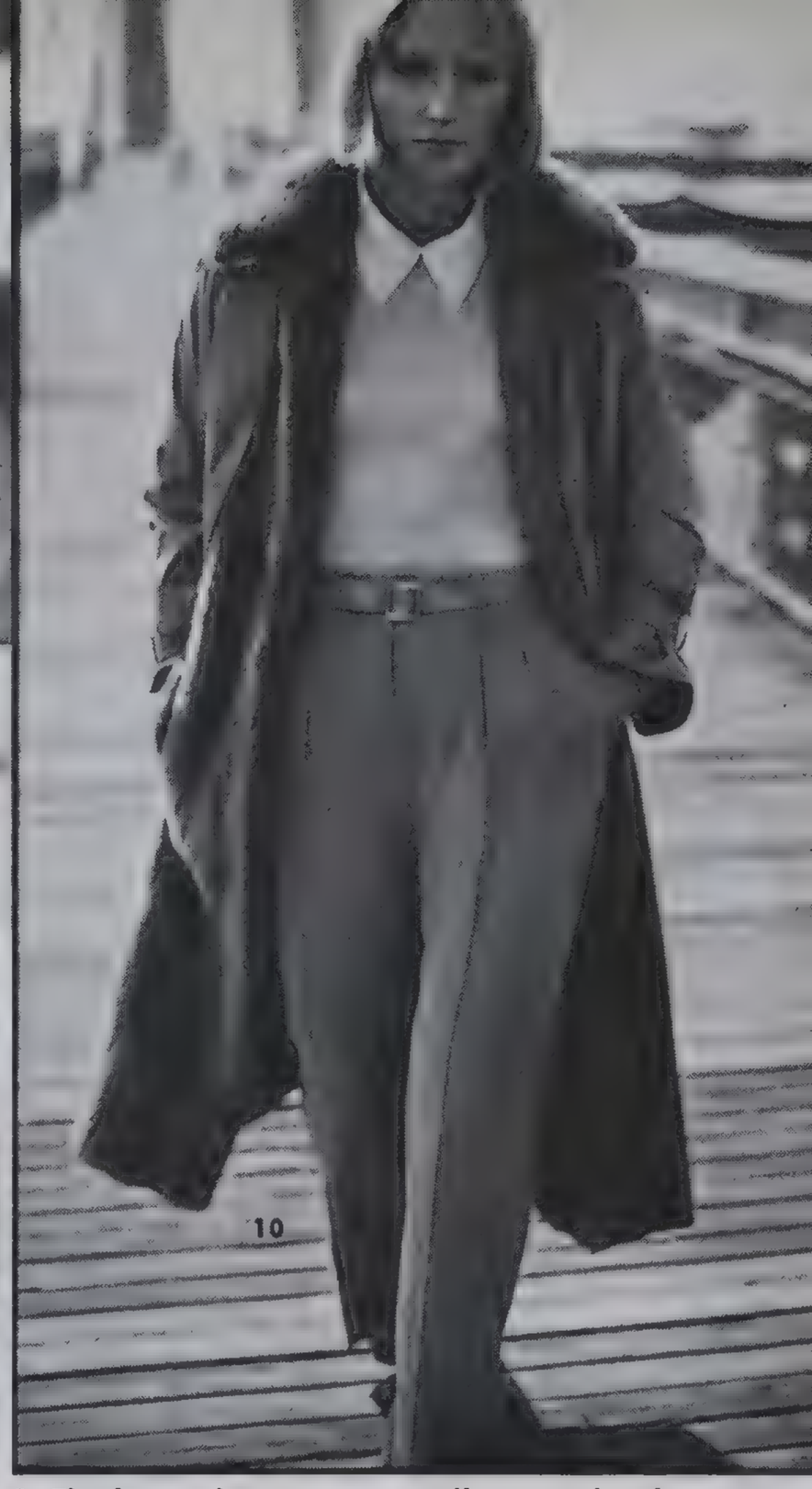
MIKE REINHARDT

7. Coat for a cool, brisk, beautiful day (all weather is not bad weather!) — a sleek wrap of super-soft brown velours suède. Gucci. $850.



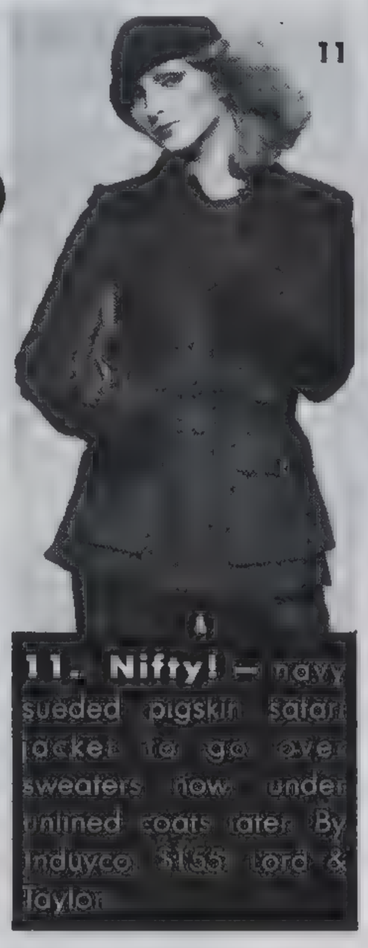
8. For jogging weather! — light, silky pieces of Missoni knit — peel down as you warm up! In blue, brown, beige, and mauve tweedy stripes—the turtleneck (to layer under a pullover when it's cold), $75; the cardigan-jacket, $210. Both, wool and nylon, at Bloomingdale's.





layering...

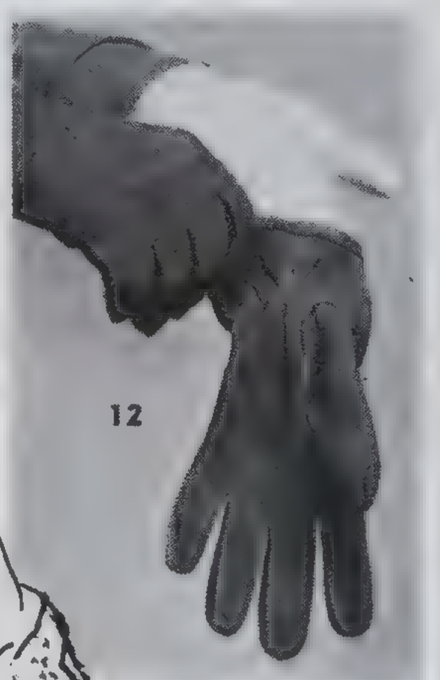
...is an insulator!—warmest thing you can do for hands and feet



11. Nifty! — navy sueded pigskin safari jacket to go over sweaters now, under unlined coats later. By Induyco. $155. Lord & Taylor.

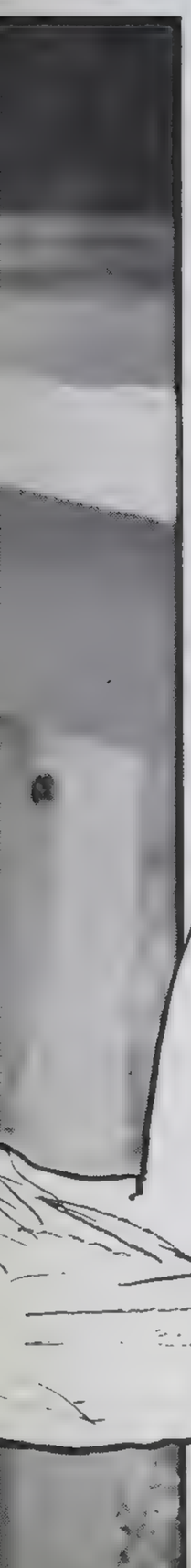
9. The layer that goes over all your other layers, from soft knits on a cool day to double coats on a freezer —a thin, plum triangular folded shawl from Missoni. **10. Best way to buy coat layers, best coat layers to have!**—Calvin Klein's cut-to-go-together vicuña mink coat with its own camel poplin rainshell—you're dressed for cold *and* wet. By Calvin Klein for Alixandre. Saga mink from Scandinavia; Dacron-and-polyester poplin. About $5,200. Bloomingdale's; Nan Duskin; Joseph Magnin.

12. Double gloves—the best hand-warmers!—cream knitted wool liners inside, brown suède outside. Crescendoe-Superb gloves.

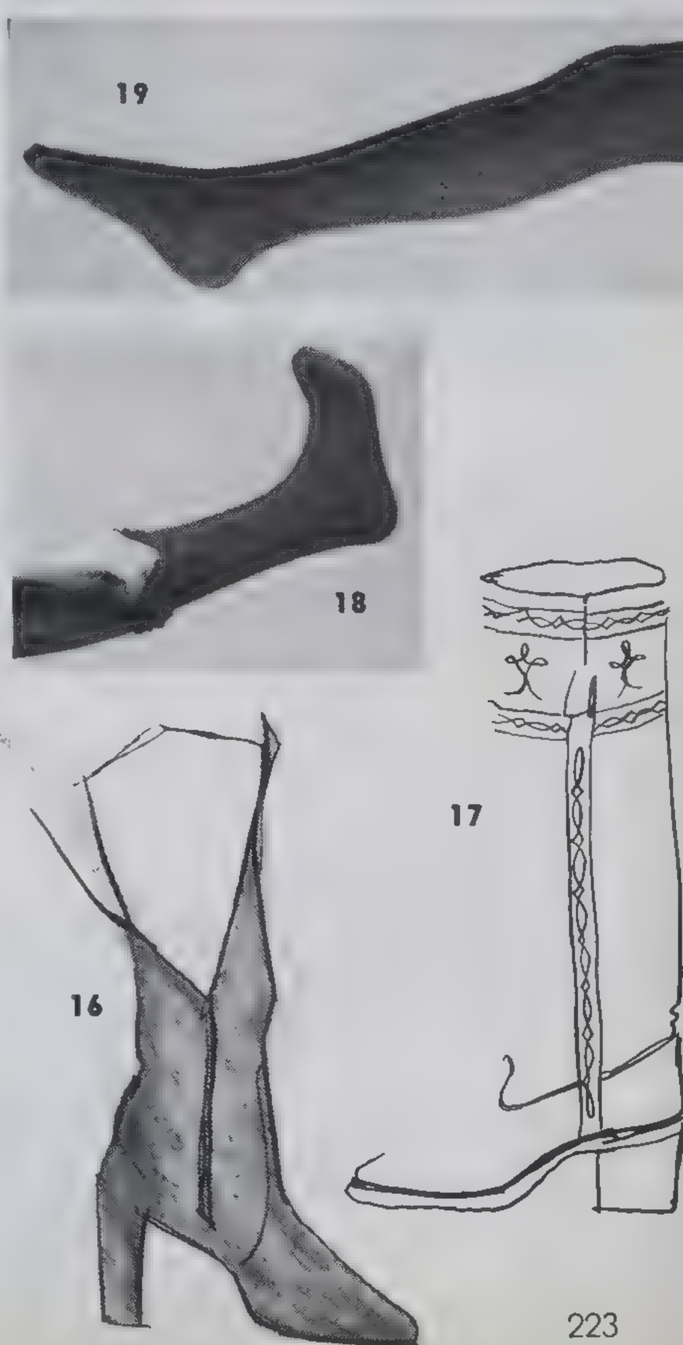








13. Cashmere knee socks—the softest—and the warmest! In camel, by Royce. About $5.50. Henri Bendel; Bullock's Wilshire. **14. Best basic layer for cold-day dressing—** slightly heavier textured tights in a small diamond pattern. Cream, brown, black, navy. By Topaz. $5. Abraham & Straus....The shoe: **the unbeatable country/weather/walking shoe** —Rosetti's brown leather Oxford on a non-skid crêpe wedge. About $80. Shoe Biz at Henri Bendel. **15.** First, tights; then, leg-warmers—to cuff over **slim, flat, black patent rainboots** —now you're warm *and* waterproof! Golo boots, $54. Lord & Taylor, N.Y. **16. How to keep legs warm with skirts—**a high, slender, beautiful boot in polished brown leather—with a good-gripping rubber sole for icy city streets. $75. Shoe Biz at Henri Bendel. **17. For really rugged weather, a really gutsy boot!—**straight, stitched tan leather on a good crêpe sole. Gamins/Adlib by Raybuck. $85. Neiman-Marcus. **18, 19. Super-warm tights, worn the warmest way—** ribbed wool tights, with a thin ribbed knee sock layered over them. Tights, Henri Bendel. $15. Knee socks, Van Raalte. $3.50. Gimbels, N.Y.

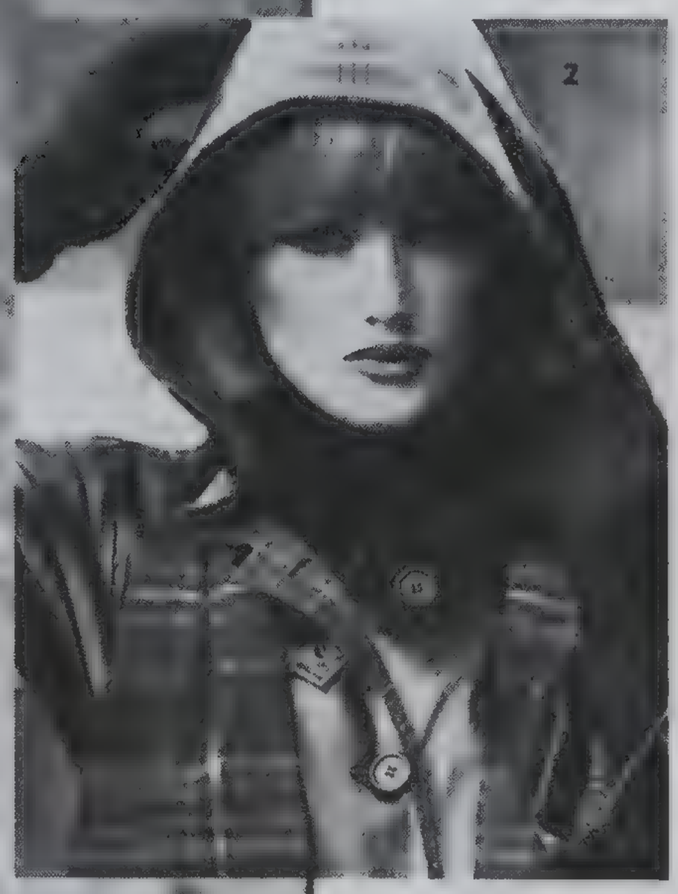


JOE EULA

To winterize!—hoods, furry-lined coats, lined boots, layers head to toe . . .

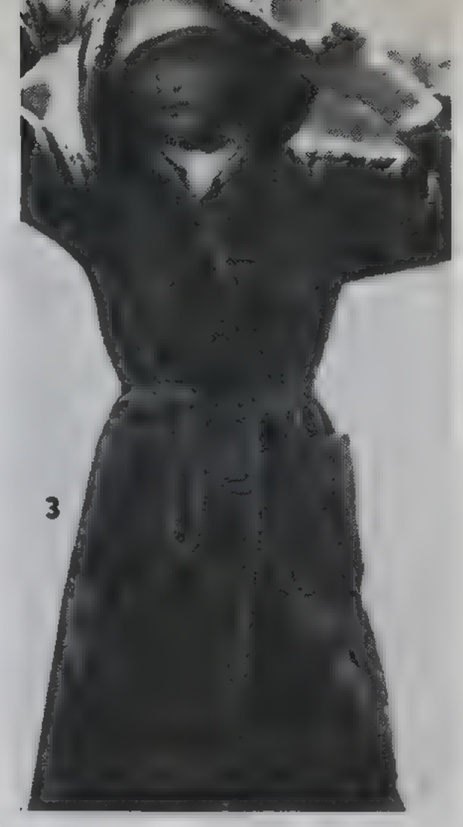


1. The warmed-up raincoat—celery poplin lined in wool, with cozy knitted cuffs to keep the wind out of your sleeves, a knit-trimmed collar to button high around your face. Extra-warm touch: a great fling of shawl. Anne Klein & Co. coat (Dacron-and-cotton poplin), about $230. Saks Fifth Avenue, Hudson's; May D & F.

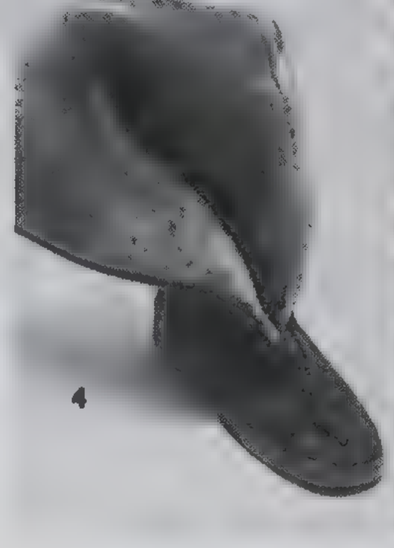


MIKE REINHARDT

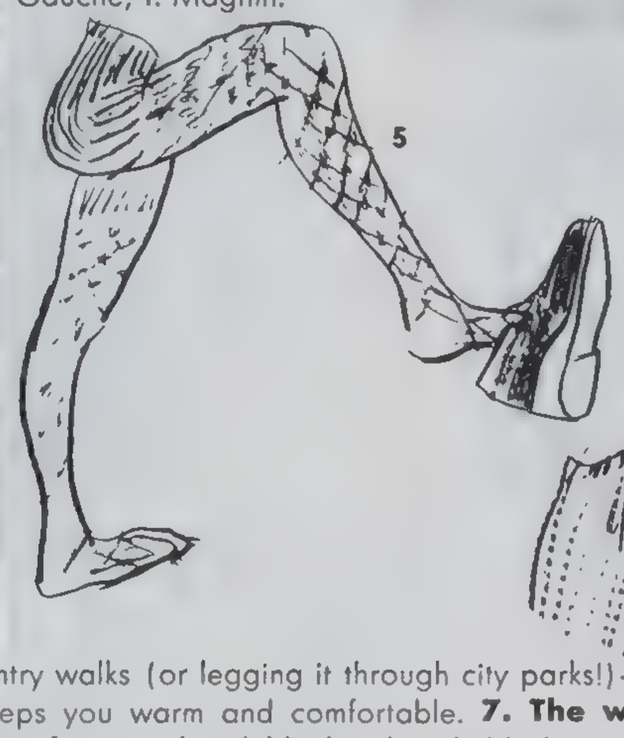
2. The hood for rain—Saint Laurent's warm, weigh-nothing raincoat in thin black ciré, lined and muffled with red tartan wool challis—nice shot of color on a grey day! Rubberized cotton ciré. About $500. Saint Laurent Rive Gauche; I. Magnin.



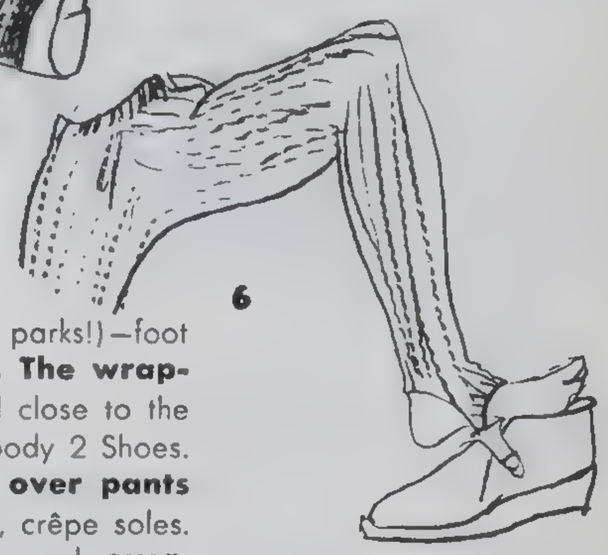
3. The hooded fur coat—a sashed, elongated "duffel" in bamboo-dyed mole. The head-warming way to wear it: with a little knitted cap layered under the hood. Viola Sylbert for Alixandre; Holland fur. About $2,000. To order, Henri Bendel; Bonwit Teller, Chicago; Joseph Magnin.



4. For all those freezing-cold days when you want a really warm boot—the warmest!—pile-lined brown suède, zipped to the knees, with a gripping crêpe sole to keep you dry, and upright! I. Miller boot, $75. Bonwit Teller.



5. Fuzzy-warm tights—ribbed dark-grey Orlon with a touch of pattern. Beautiful Bryans. $6. Bonwit Teller.



6. Dancer's tip: thick, ribbed Orlon stirrup-tights, to pull over other tights (as dancers do to keep their muscles warm). Black, brown, navy, Burgundy (and dancer-pink!). Capezio Ballet Makers, $18.50. Capezio, N.Y....The shoe: **the good-looking good-walking ankle-boot for pants**—monk-strapped brown suède on a narrow crêpe wedge. Rosetti. $80. Shoe Biz at Henri Bendel.

11. To pull on over tights, cuff down over boot tops, **dancer's leg-warmers.** Ribbed Orlon; black, navy, Burgundy. Capezio Ballet Makers, $9.50. Capezio, N.Y.

Hooded zip-front sweaters to layer over other tops, under coats . . .

12. Valerie Louthan's navy cashmere, $140. Bloomingdale's. **13.** The tweedy knit (acrylic and wool)—$120 at The Courrèges Boutiques.

For cold country walks (or legging it through city parks!)—foot gear that keeps you warm and comfortable. **7. The wrap-and-tie boot**—foam-insulated black nylon, held close to the leg with rust-and-black ties. Henry Behar for Goody 2 Shoes. $35. I. Miller Galleria. **8. To lace under or over pants** (over keeps wind out), low brown suède boots, crêpe soles. Golo. $54. Lord & Taylor, N.Y. **9.** The sleek, strapped, **over-the-ankle boot**—brown leather, crêpe soles. $68. Charles Jourdan, N.Y. **10. Classic country walking shoe**—brown leather Oxford, low-heeled crêpe sole. $55. Charles Jourdan, N.Y.



stormy...

14. The super-warm, super-sophisticated black trench coat— glossy poplin outside, pile inside—one of the most all-around storm coats you could own! By Count Romi. Zepel-treated polyester-and-cotton poplin, Tandler Textile for Nino; Wear-dated Glenoit pile (Acrilan acrylic). About $180. Bergdorf Goodman; Kaufmann's; Stanley Korshak.



14

KEITH TRUMBO



15

15. Perfect storm coat for the city— Halston's slim wrap coat in chamois Ultrasuede faced with plushy blond pile. Ultrasuede fabric, of polyester and polyurethane (Skinner); Borg pile (Olefin acrylic). About $520. Bergdorf Goodman; Nan Duskin; Jacobson's.

weather!



16

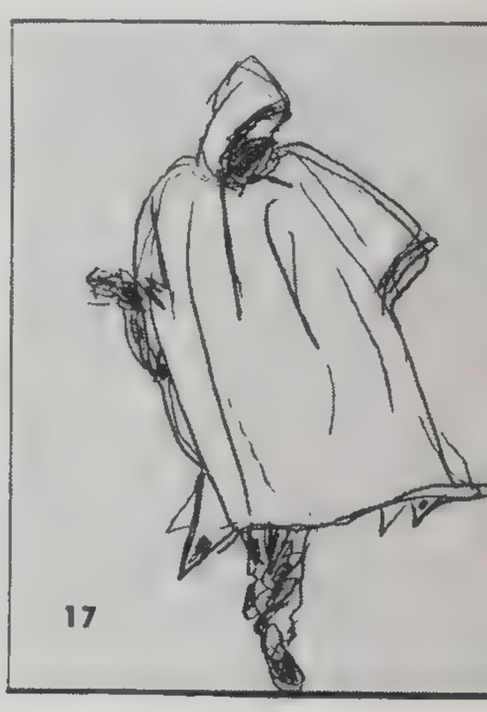
16. Bonnie Cashin's newest turn on her own classic storm coat—the hooded canvas coat in rust, with a rust pile lining, leather binding. Bonnie Cashin for Philip Sills. Dacron-and-cotton canvas (Galey & Lord); Borg pile. About $190. Lord & Taylor; Marshall Field.



20

20. To bundle up in, the thickest, softest blanket of a shawl — brown-and-beige brushed camel's hair. By Lanerie Agnona. $200. Bloomingdale's.

17. The storm layer to layer overeverything— the classic hooded poncho of olive-drab rubberized nylon. $25. To order from Gokey, 21 West 5th Street, St. Paul, Minnesota 55401.



17

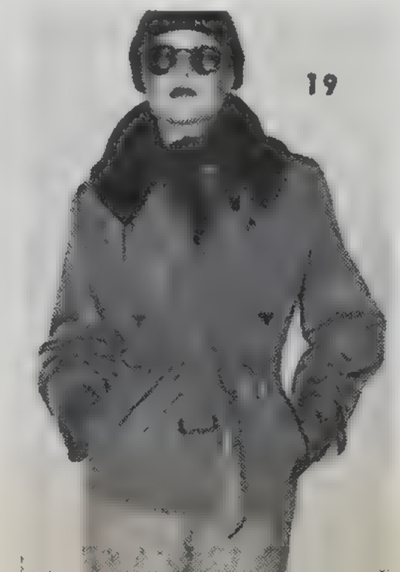
18

18. The ultimate poncho!—camel poplin outside; inside, lined edge to edge in black and camel fox. If a poncho is your kind of storm-dressing, this is *it*. Calvin Klein for Alixandre; American fox, cotton poplin. About $2,600. Bloomingdale's; Bonwit Teller, Chicago, Frederick & Nelson.

21. The waterproof moccasin!—L. L. Bean's brown rubber moccasins with leather trim, to wear with extra-thick tweedy socks—and slosh through almost anything! Shoes, $17.50; wool socks, $2.75. To order from L. L. Bean, Freeport, Maine 04032.



JOE EULA



19

19. Nifty little storm jacket for pants— olive-drab poplin with a cozy mouton collar, wool-and-angora lining. By Christian Aujard. Polyester poplin; French fur. About $275. Bonwit Teller; Charles Gallay.

Fought over!
Sought after!
The remarkable new cure for some back pains

Chymopapain, an enzyme that "melts" slipped disks, not yet released for general use, has been tested on 15,000 cases. Here, one woman's experience . . .

BY GAY HART GAINES

With the exception of the common cold, chronic backache is the most prevailing health problem in America today; ruptured disk (herniated or slipped disk as it is sometimes called) is one of the most elusive causes of backache and sciatica. An exciting alternative to surgery for the treatment of disk disease can *melt* your troubles away. It is chemonucleolysis, a procedure by which an enzyme, chymopapain *(ky*-mo-pa-pain), is injected into the ruptured disk to achieve chemically what a laminectomy does surgically.

In 1962, I carried a ninety-pound planter from my car into the house, rupturing a disk in my lower back. For ten years I had to program weeks of bed rest into my life at inconvenient intervals. Sometimes there seemed to be no precipitating incident and other times something as simple as bending over to tie my daughter's shoelace put my back out and me to bed. The pain became almost constant. My activity was handicapped. Living with pain and drugs altered my disposition and looks.

The thought of a one- or two-hour operation —a laminectomy—terrified me. The recovery is slow and you are left with a scar. Frequently more than one laminectomy is required. Approximately 18 percent of these cases wind up with a spinal fusion. I considered it with panic in my heart.

When I heard of chymopapain, I was skeptical; it sounded too simple. I had to understand how it worked. Our bodies are full of enzymes; they act as catalytic agents, performing specific tasks, and are not interchangeable. Chymopapain is an enzyme extracted from the juice of the tropical papaya fruit. It digests the mucous tissue of the protruding piece of disk without any apparent effect on the surrounding tissue. It obviates the need for cutting and sewing, no scar tissue forms, the patient is under anesthesia approximately thirty to forty-five minutes, the recovery is much quicker than in surgery, and no surgical scar is left on the patient's back. It is bloodless chemical surgery, a revolutionary alternative to the knife.

Sounds great? For me it was! Two years ago my back was injected with chymopapain by Dr. Burton M. Onofrio, assistant professor of neurosurgery at the Mayo Medical School, University of Minnesota. At that time, Dr. Onofrio told me

"N.D."–new weight-loss kick

Nutrient density is the hot, new key to dietary success and continued health. You can lose weight on 750 calories per day of anything, even whipped cream; but unless you choose foods of high nutrient density, you run the risk of having an imbalanced diet. Nutrient density is a term nutritionists calculate by dividing the percent of the recommended daily allowance (RDA) for a given nutrient supplied by a food by a percent of your daily calories supplied by that food. A nutrient density greater than 1 means you are getting good return for your caloric investment.

To illustrate this point we've created a diet around the avocado. Avocados are fruits that at first glance appear to be high in calories, 139 calories per serving (½ avocado) . . . but they also have a high nutrient density (N.D.) for a number of nutrients (see box). One-half an avocado, for example, is relatively high in vitamin C (N.D. = 2.2) and vitamin E (N.D. = 2.4).

Other pluses: avocados are low in sodium, supply almost 2 grams of fiber, are low in saturated fats, and have absolutely no cholesterol.

Other foods with high nutrient density include: clams and oysters (riboflavin, niacin, protein, iron), V8 juice (vitamins A and C, thiamine, riboflavin, niacin), apricots (iron, vitamin A), cantaloupe (vitamins A and C), eggs (protein, vitamin A, riboflavin), raw green pepper (vitamins A and C), spinach (iron, vitamins A and C), bean curd (protein, iron), Special K cereal (iron, thiamine, riboflavin, niacin, vitamin C).

Menus for a week of losing weight with an avocado diet, on page 149.



N. D. (nutritional density) is a measure of the vitamin/mineral value of the calories you eat. Pretty valuable: the avocado.

GUY BILLOUT

he thought it was a valuable alternative to laminectomy in carefully selected patients. I have been totally free of pain ever since, playing golf, skiing, dancing, driving car pools, and leading an active normal life.

Don't limp off to your favorite orthopedic surgeon or neurosurgeon in hopes of a squirt of papaya juice. It is not a panacea for all back ailments. It will not cure cancer, cysts, or help broken vertebrae. It does not relieve backache due to arthritis, pulled muscles, fatigue, mothers-in-law, and the mind. It has nothing to do with acupuncture and it is not like getting a shot of cortisone. It is used solely for the treatment of ruptured disk.

Although the Food and Drug Administration has not licensed chymopapain treatment for general use, forty-eight orthopedic and neurosurgeons have been authorized by the FDA to be investigators and to use chymopapain under experimental and clinically controlled conditions.

Chymopapain is the brainchild of Dr. Lyman Smith of Elgin, Illinois, assistant professor of orthopedic surgery at Northwestern University Medical School who experimented with it on animals from 1959 to 1963 and who has used it on about one thousand patients since July 1963. Dr. Smith sold the rights to chymopapain for one dollar to a pharmaceutical laboratory to encourage widespread testing and to avoid any accusations of conflict of interest. He receives no royalties and no stock. Chymopapain has been given to more than fifteen thousand patients over the last twelve years and, according to the studies of the investigators, has provided 80 percent of the patients with some to complete relief from back pain and sciatica.

Dr. David S. Teperson, chief of orthopedics at the new Biscayne Medical Center in Miami, Florida, trained with Dr. Smith and has given chymopapain to three hundred patients. As he told one of his patients, "If it doesn't work, you can always have a laminectomy." Like so many patients I talked to, this woman had experiences similar to mine. A workman's compensation adjustor for an insurance (Continued on page 242)

BY JUDITH S. STERN, Sc.D.

	AMOUNT, ½ AVOCADO	RDA*	% RDA	NUTRIENT DENSITY
CALORIES	139	2000	7.0	—
VITAMINS:				
E	2.0 I.U.	12	16.8	2.4
C	6.9 mg	45	15.3	2.2
Folic Acid	50 mg	400	12.5	1.7
Vitamin A	501 I.U.	4000	12.5	1.7
Niacin	1.4 mg	13	10.8	1.5
B-6	.18 mg	2	9.0	1.3
B-1	.08 mg	1.0	8.2	1.2
B-2	.10 mg	1.2	8.0	1.1
MINERALS:				
Magnesium	42 mg	300	14.0	2.0
Iron	1.3 mg	.8	7.2	1.0

**recommended daily allowance for a woman weighing 128 lbs, 23-50 years old.*

$$\frac{\%\ \text{RDA-Nutrient}}{\%\ \text{RDA-Calories}} = \text{Nutrient Density}$$

DOCTOR'S CORNER BY NISSA SIMON

NEW WRINKLES ON WRINKLES

Two new dermatological treatments—one now in general use, one expected to be released soon by the Food and Drug Administration—attack the ever-with-us problems of wrinkles, blotches, pits. Our questionee: Jonathan Zizmor, M.D., who teaches at the Albert Einstein College of Medicine and practices in New York City and is the author, with John Foreman, of *Skin Deep*, to be published soon by Thomas Y. Crowell Company.

Treatment in question: Topical 5-Fluorouracil, a cream that corrects skin by erasing blotches and the aging appearance of the skin caused by the sun.

Q. *What is the treatment, and how does it work?*
A. Topical 5-Fluorouracil is approved by the Food and Drug Administration for use both internally and externally and is available only by prescription, and must be used only under the direction of a doctor. I'll talk about its external use as a cream. It has the propensity to attack any skin that has been damaged by the sun, the cells of which show some sort of cellular disorganization. This shows up as wrinkles and red splotches. No one knows why it likes these atypical cells, but it is attracted to them.

If a woman came in with just a few wrinkles, I wouldn't suggest using topical 5-Fluorouracil. But it's great for someone who has a lot of sun damage or the red, splotchy spots that are called actinic keratoses, which can be potentially dangerous. These splotches can be carcinomas *in situ*, early cancer cells. If you leave them alone, they may turn into cancer. They probably won't be fatal, but neither will they go away.

The cream is applied for anywhere from three or four to eight weeks. The skin becomes very blotchy and there will be a lot of oozing. Once you get this blotchiness and oozing, which we consider a vigorous reaction (the length of time varies with each person), the medication is stopped and the physician may want to use an anti-inflammatory cream. The redness goes away and the patient can look about ten years younger.

Q. *How does it erase ten years from the skin?*
A. People look old, basically, because of damage from the sun. If you examine skin cells from sun-exposed areas under a microscope, you'll find that the elastic tissue has been changed. That's the real cause of most wrinkles. When you use this medication, those damaged tissues are destroyed and you get new tissue.

Q. *Is this a simple treatment?*
A. Yes, but there are some things that may be difficult about it for the patient. It requires dedication, because you'll look worse before you look better. It requires intelligence, and it requires patience because it takes time. In addition, the sun tends to create a violent reaction, so women undergoing treatment have to watch their exposure to sun.

Q. *How safe and how permanent is this treatment?*
A. It's as safe as possible. There's no damage. The only contraindication is allergy; there are some people who are allergic to it. As to permanence, once it's done, the lesions are gone. If new lesions develop, you may have to have it done again, but the particular damage treated, if it remains protected from the sun, will not reoccur. Topical 5-Fluorouracil is a chemical facial with long-lasting results. It has a medical reason for working and it works very well.

Treatment in question: High-viscosity silicone (so new that, at this writing, FDA approval for general use is still forthcoming), which is the apparent answer to plumping out wrinkles and scars permanently.

Q. *What about high-viscosity silicone?*
A. At this particular time, there are only ten physicians in the United States who are licensed by the FDA to use high-viscosity silicone, because it is still an investigatory drug. I don't mean silicone encapsulated in a plastic bag which is allowed for implantation; I mean silicone injected into the skin directly. Before high-viscosity silicone was developed, silicone had a tendency to migrate. It would be injected into one area of the face and end up in another. The body would form foreign-body granulomas; it would react to the silicone and scarring would result. High-viscosity silicone is a new product, many more times viscous than water. It's a clear liquid which is injected into a wrinkle along its edge and fills the wrinkle from bottom to top. Picture a wrinkle as a V. When the medication is injected underneath, the wrinkle is pushed out and spread apart. In addition, there may be a little inflammation; when there's inflammation, there's swelling and that also pushes the wrinkle apart. Huge amounts of silicone don't have to be used to get good results.

Q. *If high-viscosity silicone is approved for general use, will this be an office procedure?*
A. Yes, although it won't be a one-time visit. It may take ten treatments for one wrinkle, but several areas would be started at the same time. It's preferable to be cautious here.

Let me stress that the physicians who are licensed to use high-viscosity silicone at this time are temporarily not allowed to use it for purely cosmetic purposes. While it's being studied, they are allowed to use it, for example, to correct the effects of accidents or some facial disfigurations caused by medical problems. Once it's approved, it should prove to be where the future of cosmetic correction lies. It's an office procedure, it's permanent, it really looks good.

To have a lovelier skin, the main thing to do is to go from step to step. There are many modalities available. The patient has to be well-informed and know what she wants. The best friend a woman's skin has is a knowledgeable self.

A young photo-journalist with an international life, having circled the earth and sun-hopped *ad lib,* found in Jamaica a special place, people of unique interest

BY CATERINE MILINAIRE

Jamaican Ventures

Back in the days when I lived in England, I always heard British people talk about Jamaica as their winter paradise. In the hard light of January's post-Christmas depression, the Caribbean islands have always appealed with their warm and lazy living. I must have tried them all from Nassau on down to Aruba, but somehow Jamaica was always avoided.

It was the British Colonial overtones combined with the English Hour of Business that kept me at bay, but then reggae music told me there must be something else going on in that country. Also, every time I would come across patient nurses for my child, they turned out to be Jamaicans; and then, how many friends can you hear talk about the beauty of Negril Beach without going there to check the place out for yourself?

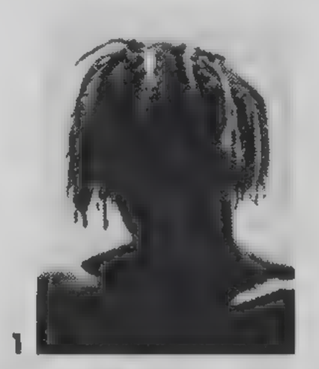
The flight, direct from John F. Kennedy Airport in New York, was three and one-half hours of sleep plus another half hour thrown in for wind delays. Disembark at the rear of the plane and wham!—the November air is heavy with humidity, making my skin soft and moist, a relief after the dry cold air of jets.

There are few people looking from the public balcony of the Montego Bay airport. Open space and open air for passport control and baggage clearance; as many women as men customs officers. Sporadic opening of bags and suitcases. Helpful porters in a not-too-crowded situation. Palm trees in the parking lot, car renting, and then on to the road, driving on the left side of it.

Goats and fields of sugarcane, almond trees and bauxite mining.

(Continued on opposite page)

Fishermen near St. Ann's Bay, like **(1)** *Chubbs and* **(2)** *Loxy, often belong to the Rastafarian sect—an Ethiopian group who never cut their hair.*



1



2



3

On Runaway Beach **(3),** *Jamaican beauty Monica Niema sips a cool drink; cool, too, a bamboo tree house* **(4)** *in the palms above the cascades of Laughing Water river. Spiro family* **(5),** *from Greece and Long Island, now flourishes in Jamaica, where Tina and Eran Spiro are devising basic schools* **(6)** *for the rising country. Devon House in Kingston: now an art museum, restaurant* **(7).**

"In Jamaica we have little money, but...



4



5



6



7

...we live in the Garden of Eden"



12



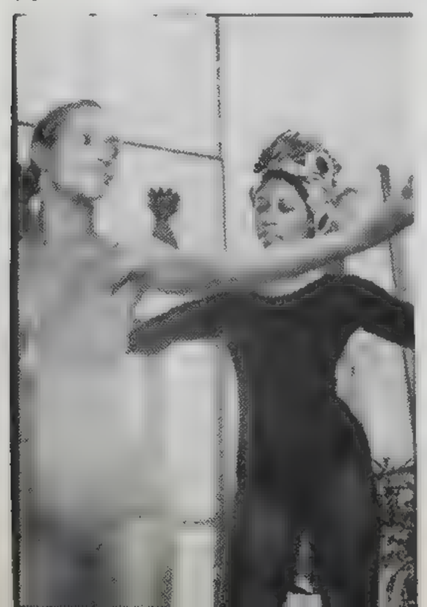
8

Vital people who live in a place where all the elements operate in their favor



9

Prime Minister's wife, Beverly Manley **(8),** *works on setting up progressive educational reforms, is shown speaking at the opening of Porus Infant Day Care Center; her one-year-old daughter, Natasha* **(9),** *often goes along when Mrs. Manley takes her dance classes with Patsy Ricketts* **(10),** *prima ballerina, Jamaica's National Dance Theater.*



10

"I do most work Prime Ministers' wives do, but it is fair to say I do my best creative work as an independent woman"



11

CATERINE MILINAIRE

Singing about love in the most spiritual terms

Reggae musician Bob Marley **(11)** *and group The Wailers sing about love, revolution, and revelation in the most spiritual terms; director of the film* The Harder They Come, *Perry Henzell* **(12),** *compared Jamaican life to the Garden of Eden.*

(Continued) A few days' rest at Sundowner where Negril lived up to its promises: seven miles of unperturbed beach, coral reefs teeming with multicolored fish as if just put there for the snorkeler's pleasure. Back through Montego Bay, where all my British friends must be sipping Planter's Punch at the Half Moon hotel or playing tennis at Round Hill, and then on along the flat North Shore road toward Ocho Rios.

The tranquil sea laps at the tarmac once in a while; other times, such sights as Columbus' Landing Point on the island are announced by signs, and green water caverns propose an eerie under-rock boat ride.

Fruit and vegetable vendors sit by their seasonal goods; it was ackee this particular month (ackee is poisonous if picked at the wrong time). Ackee is the weirdest of vegetables, looks like a hard flower—red outside, yellow bursting open, and black pits standing like eyes in the middle. The yellow part is separated, boiled till almost soft (say, 7 minutes), and sautéed with butter and onions; flaked salt mackerel is added, and the taste of the ackee once prepared could be mistaken for scrambled eggs if one's eyes were to be blindfolded.

Haunted houses, mock crocodile swamps . . . the landscape, which had been rather dusty and sparse in vegetation, turns greener as we approach Discovery Bay. In time, I get to Runaway Bay; after a long swim on the sheltered bay, I am ready to venture into the hills.

The road to Brown's Town is a mini roller-coaster ride of mysterious walled-in plantations, gigantic trees with clumps of orchids hanging in the crevices. As we get higher, long fields slightly burned by the sun stand on each side of the road, spotted here and there with healthy cows. It's Saturday; as we arrive in Brown's Town, the marketplace is just about folding and women are packing up the leftover fruits and vegetables under the vast rusty roof.

Jamaicans weave a very practical carryall basket, perfect for picnics. We purchase a few Chinese enamel plates, lots of ortaniques (which are like oranges but sweeter), and a few ready-made spicy meat patties and are on the road again.

From Brown's Town to Bamboo, it is just one lush garden of tropical trees and flowers. Of course, there are shacks of wood with corrugated metal roofs hanging onto the slopes; there are also little villages of small coral and yellow houses with farm animals roaming around. People of these bountiful hills go at a leisurely pace; their gardens grow year-round; the water well is filled daily by the tropical rain; children can run around the countryside safely—the meanest beast they will encounter is a stray dog. There is "John Crow"—the big vultures that circle high above; but they only go for putrefied meat, so one can stare at them for hours looping around.

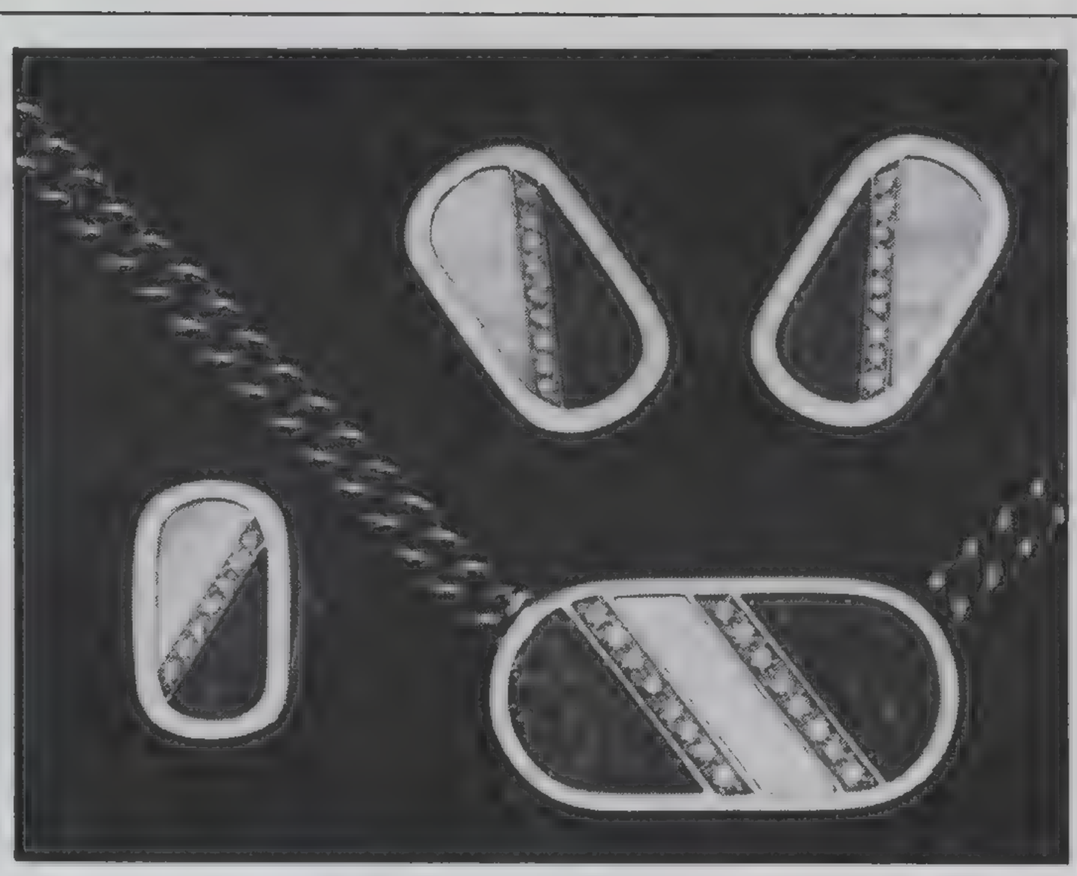
Hummingbird Hill House sits right on top of a hill, where on any day you can see the coast from Ocho Rios to Runaway Bay. If a little contemplation is your way of resting, this is the best way to visit Jamaica. There are hundreds of beautiful houses to rent all over the island that are lovingly cared for, usually by local people who live on the property or nearby.

After a week's stay, the body adjusts to outdoor life; and I find myself getting up with the sun, taking long walks along the donkey-trodden path, meeting along the way mothers and children collecting fruit and men tending their fields or just plain sitting there with bottles of rum they offer to share. My child, Serafine, is my guardian angel; there is a different connection established with total strangers when you have a child with you.

Up in the hills, the weather never gets too hot or muggy; I lie and read for hours on the covered terrace, if the beach looks cloudy, or hop in the car to try a different beach every day. Beaches abound in that vicinity; my favorite, which is quite difficult of access, is Laughing Water. The rushing river of that name falls into the sea after cascading through various natural rock pools, so you have a choice of swimming in seawater and rinsing yourself in pure springwater. At the end of Shaw Park Beach, nearby the first-class hotel of the same name, there is a similar situation of soft river meeting salty sea head on.

Friends come down to spend a weekend; but, as the house is already full, I suggest they stay at Sans Souci—a luxurious complex with a restaurant run by Cipriani (Harry's Bar) of Venice. The environment and service are so pleasant they end up staying a week.

I stayed in Jamaica three months. I took my time exploring the various aspects of this big island from the Blue Mountains to Port Antonio and on to its capital, Kingston, meeting along the way vital people who are conscious of living in a place where all the elements work in their favor and where, with time, all the ills created by greed will heal, giving everyone a fair share of pre-paradise. ▽

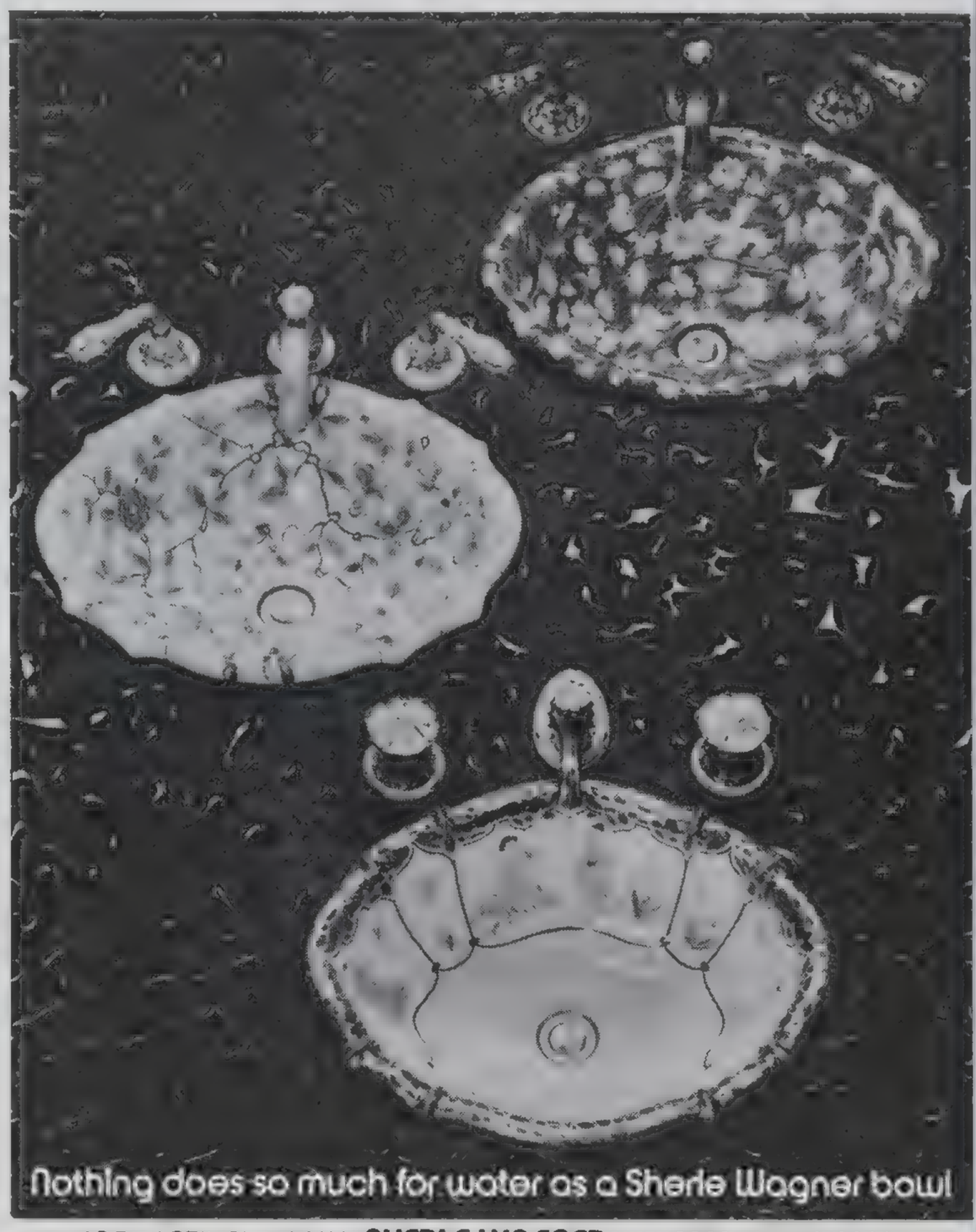


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"We watched the sun rising over the sea, then fell into bed exhausted, cold and young"

OF LOVE & WAR

(Continued from page 189)

behaved with a lack of dignity that was embarrassing. Galeazzo's *favorita* of the moment was adulated, envied, loathed, run after. To hold onto Galeazzo's arm for a moment in public and to be pawed by him was the sign of success. God knows, although we later became good friends and I was very fond of him, Galeazzo was not an attractive man. His chin sticking out over his second chin, and his fat stomach, his slick hair, the small beady eyes with a yellowish glow, the rather short arms and legs were of a piece with the shrill, nasal, high-pitched voice with which he arrogantly addressed the people around him. Whatever he said, they all doubled up in laughter. I think he hated them all.

One evening Raimondo brought Galeazzo home to one of our pantry parties. My friends, the boys I talked with all night, disappeared in discreet disapproval.

"What are you going to offer us?" Galeazzo asked in his falsetto shout.

"I don't know, some biscuits, I suppose, and perhaps some chocolates; and there might be some wine to drink."

The ladies of the "court" following him started to twitter nervously. "But you must have something else."

"No," I said. There wasn't. My mother disapproved of buying things on the black market and even the chocolates were a rare exception.

We sat, the ladies, ambassadors, ministers, minstrels who followed Galeazzo, waiting for his reaction. He laughed, they laughed.

Galeazzo was worried because he was going back to Rome to have his tonsils out and everyone assured him that it wasn't in the least painful. I was silent.

He turned to me and asked, "Aren't you a nurse? What do you think, is it going to hurt?"

"Very much," I answered and there was an uproar.

The women threw their arms up in the air, the men shook their heads, "Really, Suni! How can you say something so monstrous? You know it's not going to hurt Galeazzo at all, so why make him nervous?"

I was silent again. I looked for Raimondo's hand and held it.

Leaving, Galeazzo said, "I am not allowed to say *'lei'* by the regime, so we are going to say *'tu'* to each other."

I answered very politely using the *lei*.

The women went away delighted. Certainly this was not a house from which to fear competition.

"Isn't he terrible?" I said to Raimondo. "And yet, I rather like him. He is clever, if only he didn't have those terrible people around him."

The doors on the corridor opened one by one and my friends reappeared. We sat around the pantry table. We tried to laugh; it was not the same as the other nights. I knew they felt betrayed.

Raimondo went to Rome for a few days. He then rang to say that he would meet me near Livorno where Galeazzo, who was going to some fishing event, had invited us, and would send a car for me. For some reason I got there very late and Raimondo had gone off on a fishing boat with the others, so they rowed me out through the nets and the swarming fish. As we came nearer, I could see him on the deck in his light suit standing between the others who were all dressed in dark ones. I was shy, and afraid of what would happen when I saw Raimondo again. All those men whom I hardly knew around him made me nervous.

They asked me to stay in the rowboat and help lift the fish out of the net. There were so many fish; fat, alive, jumping, cold, slippery, wet, mooncolored, shining, that in a moment the boat was full. We went back to the pier and at last I was able to get near to Raimondo. For once he wasn't laughing. He caught my hand and held it in silence. He was suffering and I couldn't understand what had happened to him.

Later, when we were alone, he said, "I always told you I liked freedom more than anything. I don't care about freedom; I want to marry you. I love you."

Galeazzo took us back to his house in Antignano and sat me next to him for dinner with Raimondo on my other side. Galeazzo laughed and said, "You tell the truth. The operation was terrible, my throat hurt like hell. You were the only honest person who told me it would. I wanted to send you a telegram."

We became friends. He did not bring his lady friends to his house, where the children he adored were with him. There were ministers, advisers, Fascist *gerarchi*, friends from the town, but it was a family atmosphere—even if one did drink champagne at all meals.

After dinner, Raimondo took me into the garden and made a scene. "You never talked to me all through the dinner! You talked to Galeazzo all the time. I'll beat you, I'll show you!"

I was totally stunned. "You are joking," I said. "What do you expect me to do, turn my back on my host and talk to you all the time? Why do you bring me here if you want me to be rude? You seem to think I am one of those bitches who can't talk to a man without flirting with him. Anyway, let's get out of here. Let's go back home, I've had enough."

We went back to Forte dei Marmi. It was September. The sea was bluer, the air cooler, we never slept, we lay in the sailboat looking at the wind, we listened to "Ohi Mari, Ohi Mari" over and over again. We talked, we laughed, we held hands.

"What are you going to do if one day you need both hands?" people asked us.

Happiness is so short you can really get along with only one hand while it lasts.

I lay in bed with pleurisy. Raimondo's grandmother came to visit me.

My mother was wearing a two-piece bathing suit, which was very unusual at the time, so I asked her to put on something more appropriate for the occasion. As the Princess of Trabia walked black and slowly into the room, Mamma appeared in a charming, *comme il faut* dress.

Raimondo stood up. His grandmother looked piercingly at the room, the big double bed in which I was lying, me, her grandson. She sat in an armchair. "Don't take aspirin, child," said the Princess of Trabia. "They killed my son with aspirin."

I was paralyzed with embarrassment. The Princess of Trabia talked very little. When she left she again said, "Remember, don't take aspirin."

They sent me to a sanatorium in Davos.

White rooms, gray-white corridors, white nurses, the Grand Duke Dimitri in one room and a nymphomaniac German lady in another, a Portuguese boy, a Swiss lute player, old men, old women, quiet.

To reach the Schatzalp Sanatorium, you had to take a funicular. It only ran at certain hours. very rarely in the off-season. *The* season was winter when the children brought their bobsleds and slid down the ice track. But when we arrived it was autumn and the short walk from the funicular station to the entrance of the sanatorium was brown, dull, cold.

The cure consisted of lying in bed, on the balcony or inside the room with the windows open, and breathing in the air that was supposed to make you healthy. As everyone was in bed practically all the time and the windows were open, there wasn't much point in heating the place, so they didn't.

Poor, dear, sweet Lotti, who had accompanied me and who wasn't sick, sat around the place in coats, plaids, woolen stockings, fur-lined boots, still shivering.

The daytime was fascinating. Lying in total silence in a bed full of hot-water bottles and blankets, watching the snow flakes falling or the distant white mountain flecked with black pine trees is something very similiar, as a sensation, to lying in the sun in the middle of the sea after a swim in cold water. One drifts away, floats, feels, and doesn't think. One knows through the skin that one is alive.

But at dusk, when they brought you back into your room at five o'clock and gave you hot chocolate to drink with zwiebacks to dip into it and there you were in that polished aquarium-like box with nothing to do but wait until tomorrow, that was agony. Lotti sat on a chair doing nothing, and we waited for the moment when we could go to sleep.

I wrote Raimondo letters. I missed him; there wasn't much to say. I felt that in some way I had let him down. I knew I wasn't sick. I was tired, but I didn't know what I was tired of.

I got a strange skin disease which itched like hell. I tried to explain to the doctors that I might have scabies as Raimondo had picked it up on some train but had got rid of it in three days. They smiled with spiteful superiority, "Scabies is a soldier's disease. This is nothing that simple." They called in specialists from all over the place. My mother decided I had some strange venereal disease. They covered me with ointments and brushed me with medicines. I itched more and more.

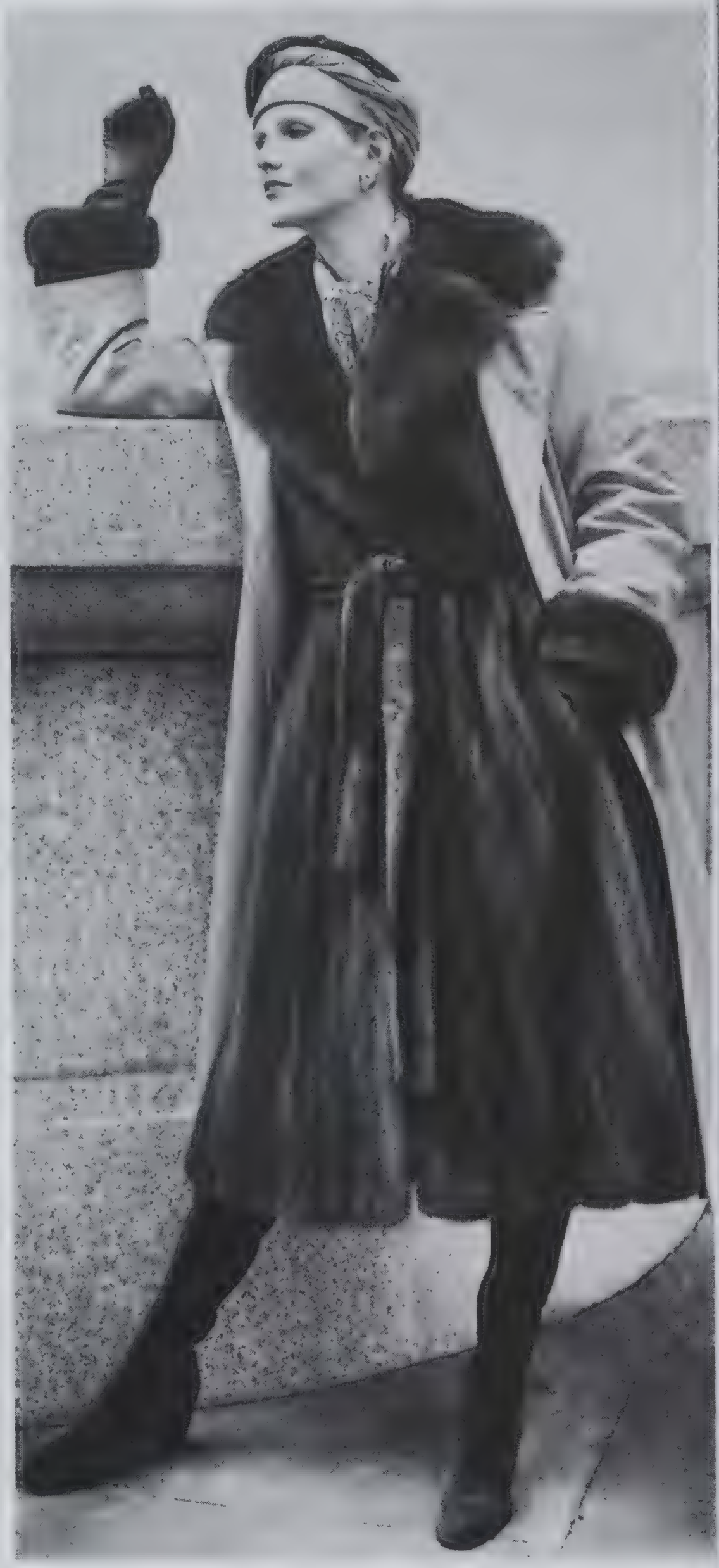
Raimondo announced his arrival. I was allowed to go to the station and meet him. I stood in the dismal Davos Platz station watching the train come in through the snow. The Swiss station chime went "dang-dang," the stationmaster shouted "Davoooos Plaaatz," a few passengers stepped off the train, and Raimondo wasn't there. I took the funicular back, lay on my bed, and cried.

Later in the evening Raimondo rang. He had mixed up the train timetables, was trying to get them to run a special funicular. He mentioned he had brought me a present.

I waited for him as the funicu-

(Continued on page 232)

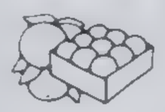
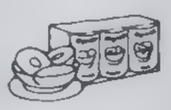
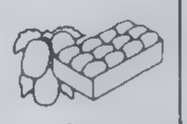
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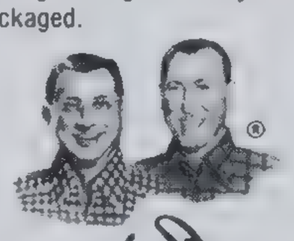
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OF LOVE & WAR

(Continued from page 231)

lar crept slowly up the mountain. He wore a blue scarf around his neck, looked cold and pale, and had, on a leash, the most enormous white and black harlequin great Dane that ever lived. He was as big as a horse, beautiful, quiet, strong, and majestic. While nobody looked we took him into the sanatorium and upstairs. When he moved the room shook. He drank a bathtub of water. His name was Nador.

I lay in bed with my arms around Raimondo and knew that things were never going to be the same. Raimondo was made for madness, open spaces, freedom. He really wasn't made for ordinary life. I was sad because I loved him and could feel what he felt. I was sorry for him and there was nothing I could do about it.

Anyway, the uproar produced by the discovery of Nador in my bedroom the next morning was enough to make us laugh for three days.

In Cortina, where they had allowed me to go a few months later, I began to feel better.

Raimondo and I became engaged. My mother came back from Rome one day bringing a beautiful engagement ring and bracelet that had been given to her for me by Raimondo's grandmother. Now and then I would put the ring on my finger and look at it. It had nothing to do with Raimondo or me.

I was afraid of getting sick again. I took my temperature every two minutes. I went to a local doctor and asked him what he thought was the matter with my skin.

"You've got scabies, of course," he said and laughed. "Put this on and you'll be all right in three days."

It was the vilest smelling thing you could think of but it cured me.

Every day I spoke to Raimondo on the telephone. We were supposed to get married in June but we didn't talk about it often. He told me of the people he went out with, the women he went to bed with, how different they all were from me whom he loved. I wasn't jealous—not then. Between us there was something different.

I wrote him long letters and he told me about how he would sit in his bathtub and read them. He lived in a suite in the Grand Hotel that was full of records, cigarettes, brown velvet, photographs, and newspapers. When he wasn't in a very big bed with some woman he was generally talking on the telephone. But he was still always rushing and always late.

Back in Rome I waited for him for hours in the Piazza Colonna, where he would pick me up to take me to lunch in some *trattoria*. I once mentioned I had waited for an hour and forty minutes.

"Now, Nini, please!" he exclaimed. "You weren't really expecting me to be punctual."

He was right. I laughed.

He would sit at the table, put an enormous pile of newspapers on it, then read them all, one after the other. In the meantime he would hold my hand and, now and then, lift his head and say, "Do you love me, Nini?"

I did.

"Thank God you are not one of those boring women who say, 'You prefer the newspaper to me' and sulk. I love you."

I was happy with him when he was his selfish self and didn't feel obligated or tied down. I was very young.

I was in Turin when Raimondo began telling me that he was going out with a young actress, at the time rather successful, whom he was very attracted to physically. I was surprised to hear that this girl was suddenly invited to the houses of the most exclusive princes where usually no one was chic enough to be asked. But I knew that if Galeazzo mentioned that he wanted somebody to be invited with him, all doors were open; and this was evidently the case. Raimondo got more and more involved. Roman society wagged its tongue over such gossip, so one day I took the train and went to Rome.

Galeazzo asked me to go and see him in his office at the Palazzo Chigi and I walked into the marble waiting room with great curiosity. It was full of busy ushers and standing people who immediately led me with understanding smiles to a small sitting room with a purple-velvet-covered sofa.

Galeazzo came in, sat down next to me, and put his arm around my shoulder. I was rather embarrassed. He told me that Raimondo had quite lost his head over this girl and that I had better forget him.

Then Galeazzo asked me, "Forgive my being indiscreet, but were you Raimondo's mistress? I mean, did he make love to you?"

I was horrified, even though I knew that he was trying to be kind. "Raimondo is Sicilian," I answered, "he wants to marry a virgin."

"Ahh," he breathed with relief, "then it's not so bad. Raimondo is a gentleman. I take my hat off to him."

I left, walked across the Piazza to a café, went to the bathroom and vomited.

Feelings didn't matter. It was virginity that mattered and Roman society could feel noble again.

Raimondo said yes, it was true, he was mad about the girl. But what does it matter? It is the person you love which counts, not the one you want to go to bed with. That you get over.

"Wait," he said, "please wait. I'll get over this in a month or two and then we'll get married."

I left. I went back home. I put my case so brilliantly to the duchess who was head of the Turin Red Cross nurses that, in spite of my age, ten days later I went to Naples and embarked on a hospital ship that carried the wounded out of Africa.

The Italian hospital ships were beautiful boats: well equipped, well kept, well organized. Everything that had to do with the Navy was of superior quality to the rest of the Italian outfits. When a nurse boarded a ship, she was entitled to the whistle salute reserved for officers.

I walked up the gangplank, excited, desperate, proud. The nurses had a suite of six cabins reserved for them, two by two. All the other nurses of the group were Milanese, middle aged or over thirty at least, and very suspicious of my presence. I heard one of them say, "Oh God, this war! And now we have the little Agnelli with a broken heart, too."

For supper we changed into our white uniforms and veils, ironed and starched to perfection. We sat at a separate table, and when supper was finished we stood in a row in front of the table and answered politely to the officers who chose to talk to us. There were navy officers and doctors, a priest, press correspondents. Everything was extremely formal and respectable. After ten minutes, we left and retired to our quarters.

The head of the Italian Red Cross by tradition was a Princess of the House of Savoy, and its *Ispettrici* all over Italy belonged to the most noble families. These ladies were in constant torment that nurses might not be taken seriously, or be considered "fast." On the ships their greatest worry was to keep the *sorelle* away from any male company so that they would live up to the romantic image of womanhood, Madonna, mother, idealized sister, which all Italians adored. To accomplish this, Red Cross Headquarters tended to embark old, possibly ugly, very Catholic nurses, even if they were in fact poorly trained. It was better to be a middle-aged countess than a brilliant surgical aide.

My group, that first one I was

(Continued on page 237)

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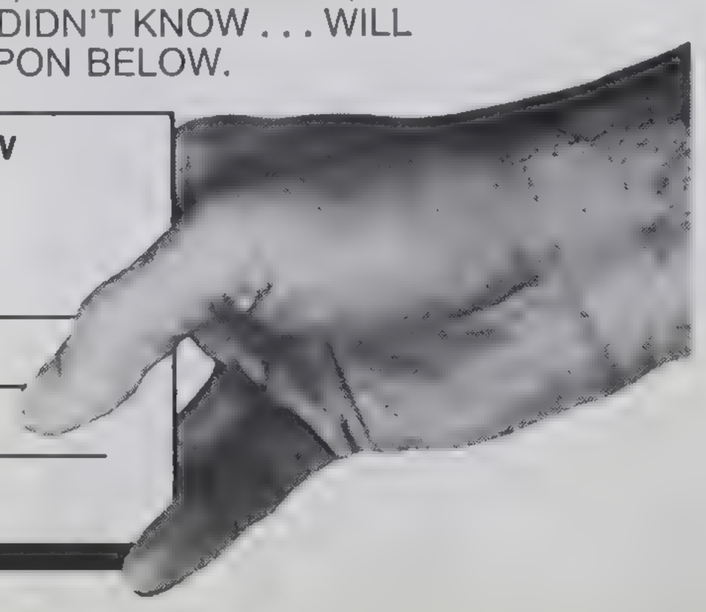
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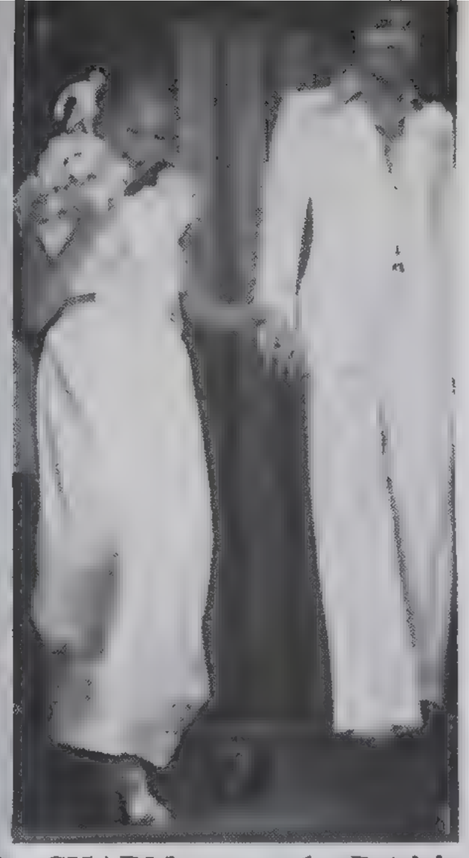
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CHARM . . . 1. Patricia D'Arbanville at her marriage to actor Roger Mirmont (whom she met while making a movie). . . . Her dress (by Norma Kamali), pure deliciousness: a white silk satin pinafore appliquéd and edged in satin ribbons, ruffles edged in lace. . . .

Patricia D'Arbanville's new film "The Crazy American Girl" will open soon in N.Y....

Andréa Marcovicci ...magically beautiful young American actress

For the past 6 years Andrea (2) has been impressively "living acting." . . . This past summer she played Ophelia to Sam Waterston's Hamlet in Joseph Papp's controversial production. Now: she has just begun her first feature film as Woody Allen's leading lady in his new film The Front! Amazingly beautiful . . . slim, dark flowing hair, and the captivating look of a Northern Italian Renaissance lady. . . . Question: Aside from theater what do you love? It has to do with dancing, music, bottle-green cut velvet, "waltzes, delicacy, romance, things not spoken and unsaid."



OFFICIALLY OLYMPIC . . .
3. Hooded navy melton parka designed by Halston for the American participants in the Winter '76 Olympics (to be held in Innsbruck, Austria). Part of one of the official uniforms (which were *all* designed by Halston). Order from the Montgomery Ward catalogue.



2

BARBARA BERSELL

WHAT'S GOING ON . . .

4. NOTE: THE STATUS CAR CIRCA 1975 . . . JEEP! *It has to do with practical and super-understatement! Jeeps, Land Rovers, pickup trucks, et al., in the snappiest driveways both East and West Coasts (where once there were Ferraris. . . .)*



4



5

5. THE COOKBOOK FOR AUTUMN-ROMANTICS . . . it spells Thanksgiving and berries and country, leaf-collecting walks and fireplaces. . . . From Isabella Maxwell White's Scottish Bakehouse, State Road, Tisbury, Mass. 02568 . . . an islanders' institution for home-baked scones, raisin-filled Irish bread, apple brown betty, pumpkin pie, and for Thanksgiving (it's open till then) roast turkey, stuffing, fruitcakes . . . shall we go on . . . ! The cookbook filled with her recipes for the likes of above, and more. (To order by mail, write to the address above.)



6

The look... binding ankles for a change...

OBSERVED: 7. Autumn overalls (the kind sailors used for washing decks . . . thus *the ankle ties!*) One size fits all—heavy cotton dyed red, dark green, navy, black, grey, brown, toast; $20. In original natural; $12. Lune en Papier, 1100 Madison Ave., N.Y.C. To wear with pullovers and hiking shoes (olive army duck that lace like boys' sneakers from L.L. Bean, Inc.); **8. More on "ankle tying":** The look, N.Y.C. and Paris early Autumn . . . cotton twill trousers worn with ribbed wool socks (often bright colors) and dark colored *espadrilles*, the laces of which are wound up and round the trousers to ankle-bind them . . . very Bianca Jagger! **9. "Leg-tying"** from *Courrèges* . . . traditional Basque "moccasins" laced over heavy knit knee socks.

7

MARY RUSSELL



8

HARVEY BOYD



9

Observed:

6. The return of American Indian-influenced clothes . . . N.Y., L.A., and Paris! Soft chamois, with or without fringes, flat chamois moccasins, sexy wrappy jackets. . . . Here, Susie Coelho (soon to appear in an episode of the The Six Million Dollar Man) in a skinny jacket of putty pigskin laced in chocolate pigskin, studded with antique Indian-head nickels and hand-tied fringe. . . . Jacket and matching pants; $500. By Michael Hoban for North Beach Leather, 9633 Brighton Way, Beverly Hills . . . (whose customers include almost every young film star you can think of).



10

CUFFS TO COLLECT . . . 10. Antique ivory bracelets from India—wonderfully weighted, 1¼ inches wide and joined with a carved silver strip—Rare Treasures! (Some are golden with age; others, painted scarlet in the traditional Indian fashion.) $109 each. At Sona, 11 E. 55th St., N.Y.C. (The other traditional Indian style: thin ivory slivers to wear by the armload; $12 each.)

You can help save Maria Almanzar for $16 a month. Or you can turn the page.



Imagine two tiny rooms.
A dirt floor.
Mud walls.
Straw roof.
Put a family of six inside.
One that doesn't know what electricity or running water or sanitary facilities are.
Hard to believe?
For six-year-old Maria, these are the facts of life.
Others?
Father has deserted.
Mother takes in washing.
Income, $1 a day.
The future for this little girl?
Very dim.

There's a better than even chance Maria will grow up illiterate. Because it costs money to go to school where she lives. Money that just isn't there. But for $16 a month you can sponsor a child like Maria so that she can grow up to live, not just exist. Combined with money from other sponsors, your $16 will help Maria and her whole community. With everything from education to food production to a hot lunch program to a health center. In simple terms, help her hard-working people help themselves. This is what Save the Children has been all about since 1932.

For you—educated, involved, and in touch with your own heart—there are many rewards. The chance to correspond with a child. Receive a photograph and progress reports. And above all know you are reaching out to another human being. That's how Save the Children works. But without you it can't work. So please: clip this coupon and mail it today. Now you can turn the page.

We are indeed proud of our use of your funds. Annual report and audit statement available on request. Member of the International Union for Child Welfare and the American Council of Voluntary Agencies for Foreign Service. Contributions are income tax deductible.

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☐ Bangladesh	☐ Honduras	☐ Inner Cities (U.S.)	☐ Mexico
☐ Colombia	☐ Indian (Latin America)	☐ Israel	☐ Rural South (U.S.)
		☐ Korea	☐ Tanzania

Enclosed is my first payment:
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"They asked if it was true I was Miss Fiat, wanted to know what I thought of the war"

OF LOVE & WAR

(Continued from page 232)

shipped with, happened to be, by sheer chance, led by an extremely intelligent, adorable woman who was studying Oriental languages at Naples University. She had been promoted on the spot when the original *capo gruppo* left and that was why they had a vacancy into which I had been pushed.

We became great friends, Tina and I. I doted on her. She had a fabulous sense of humor and judged people with a clear, relentless, penetrating eye mitigated by extreme charity. She had a quiet, melodious voice. We talked for hours. I liked to imitate people. She saw the amusing side of the silly pompous doctors and together we laughed.

She decided that I would be in charge of the officers' department under her supervision. The other nurses were annoyed. It was the custom that the oldest nurse of the group would look after the officers, so as to keep them away from any temptation. Friends of mine who had sailed home on hospital ships had told me of seventy-year-old little deaf nurses running around giving camomile tea to the wounded men.

Tina shrugged her shoulders. "She can speak several languages. We are going to embark many prisoners, I need her there."

To me she said, "I need a person who doesn't think every officer is a Casanova."

The director and the doctors were surprised but they agreed.

We sailed to Africa: Bengasi, Tobruk, Mersa Matrûh. It took us three days to get there. We made beds and prepared the material in the wards. We washed and ironed our uniforms in preparation for the return trip. I learned to iron, to sew on buttons, to stick the red cross on my uniforms and aprons with sweet white gum. At sunset I sat on deck and looked at the sea. I prayed. I thought about Raimondo and tears came to my eyes.

We had agreed that I wouldn't write to him for two months and that at the end of this time we would talk about future plans. He had given me his ring, an old *chevalière* that turned into a key, which he always wore, and I wore it on a chain around my neck. At night before I went to sleep I put it in my mouth and sucked it.

I was so excited that when the African beach was still far away I was already standing on the deck. The wind from the desert, wild and hot, had just begun to stroke the ship.

As we approached the shore, large rafts came toward us. The wounded men lay on stretchers, their bloody bandages red in the strong sun, their skin sunburned, the sea like enamel. Those who could not walk were carried aboard in nets that were lowered to the rafts. Then the stretchers were all lined up on the hot, windy deck so that the doctors could assign the men to the right ward: officers, noncommissioned officers, soldiers; the critical, wounded, sick. You could recognize the Italians by the color of their skin; the Germans were blond and proud, some had their red, white, and black ribboned medals pinned onto their bandaged chests; the English laughed, their flesh creamy and vulnerable; some of the prisoners were black.

One boy, very young, with a lost, adolescent, trembling voice tugged at my skirt. *"Madame, je suis un officer."* He repeated, *"Je suis français et je suis officer."*

I pointed him out to the doctor. "If he is French he is only a traitor," was the answer I got.

The deck was a confusion of stretchers, shouts, orders, wails. We went around giving the men glasses of lemonade. It was stifling hot and it took a long time to get all the wounded to their berths.

This was the first direct look I had of the front line: flesh torn up, despair, pain, missing limbs, young eyes questioning, utter nonsense, medals, pride, adventure.

~

The next morning when I rushed down to the ward I found a roomful of British officers making fun of a small Italian attendant who, totally unaware of what was going on, kept up a conversation which he evidently thought brilliant. *"Questo Mersa Matrûh,"* he pointed out of the window.

"Oh, is it? Why, I can't believe it," roared the officers who had just left the place.

"Noi vincere guerra," the attendant went on.

"Well, I wouldn't be so sure, young chap, not with soldiers like you around."

I broke the meeting up and asked the attendant to leave. He said he was standing guard on the prisoners. I asked him to stay outside the door. I spoke to the officers and told them to, please, get back into bed.

"Where did you learn your English?" they exclaimed.

"From my governess," I answered. They went back to bed.

Some of them had shaved heads. They told me that after their capture the commander of the Italian camp had done this to

(Continued on page 239)



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(Continued on page 237)

spite them. I was ashamed. It is hard to be on the side of people you are ashamed of, so I tried to fight the feeling off.

A doctor came in and asked me to interpret for him.

"Where are you wounded?"

"Sister, do you know England?"

"Please, answer the doctor's question."

"How come you are so tall, Sister?"

The doctor became nervous.

"Please," I begged, "please. You are going to get me into trouble."

Then they behaved. In the afternoon they asked me if it was true that I was Miss Fiat and wanted to know what I thought of the war.

The German officers made a row and said that unless the non-commissioned officers and the soldiers got the same food as they were given in this ward they would go on a hunger strike. The Italians answered that it was regulations. Finally the Germans calmed down.

At Naples they delayed the carrying ashore of the wounded because the Princess of Piedmont was coming aboard to greet them. She arrived in her Red Cross uniform surrounded by other aristocratic nurses and proceeded to distribute sweets and oranges to the astonished men. I stood at the end of the English officers' ward. I curtsied. Somebody murmured to her who I was. She looked at me for a moment, then said, "How tall she is."

She was terribly shy and managed to speak German to the Italians, Italian to the English, and English, to their horror, to the Germans.

That evening Tina and I sat and wondered about what would happen to our country.

≈

The mail came. It was an exciting moment.

Tina held all the letters in her hand and distributed them. Now and then she would look at me, smile, and put a letter at the bottom of the heap. I fidgeted, jumping from one foot to the other. When she had finished dealing out all the letters she still held a few in her hand.

"These are for you, Leoncino," she would say, "but you must learn to be patient. I'll give them to you later."

I sighed. I had already received by messenger a big white envelope with "The Minister of Foreign Affairs" engraved on its back. Galeazzo hoped I was all right and that I was not having too hard a time. He was kind and thoughtful, even if his letters did not make me popular on the ship.

Finally Tina pulled out the letters and I plunged into my family's and friends' news, keeping Raimondo's for last. He wrote sweetly, saying nothing, trying to be gay. I tried not to think about what would happen at the end of the two months. I did not write to him as we had agreed. To make up for it I wrote hundreds of letters and a diary that I read aloud to the other nurses. I wrote to Galeazzo and told him how awful war was when you saw it as I had seen it, and how lucky he was to have only small children. He told me later that he thought about it often.

The port of Naples was full of battleships, sailors, soldiers. We would dock alongside some other hospital ship and the nurses would pay each other formal visits. Edda Ciano was on one of them. She had had a terrible row with the Red Cross because they would not consider her a nurse until she had finished her two-year training and taken her exams. Before she had done so, they refused her application to serve on a hospital ship. She got very mad, put on a white uniform without a red cross, as she was not entitled to it, and got her father to make the Navy embark her in a cabin to herself that had nothing to do with the nurses' group. Then she acted as a nurse; everybody was happy, they all had their own way, and nobody lost face.

When we went ashore we were supposed to walk in pairs, not go into a café or public place, and practically behave like nuns. I was immediately spotted walking down the street talking to an officer and duly reprimanded.

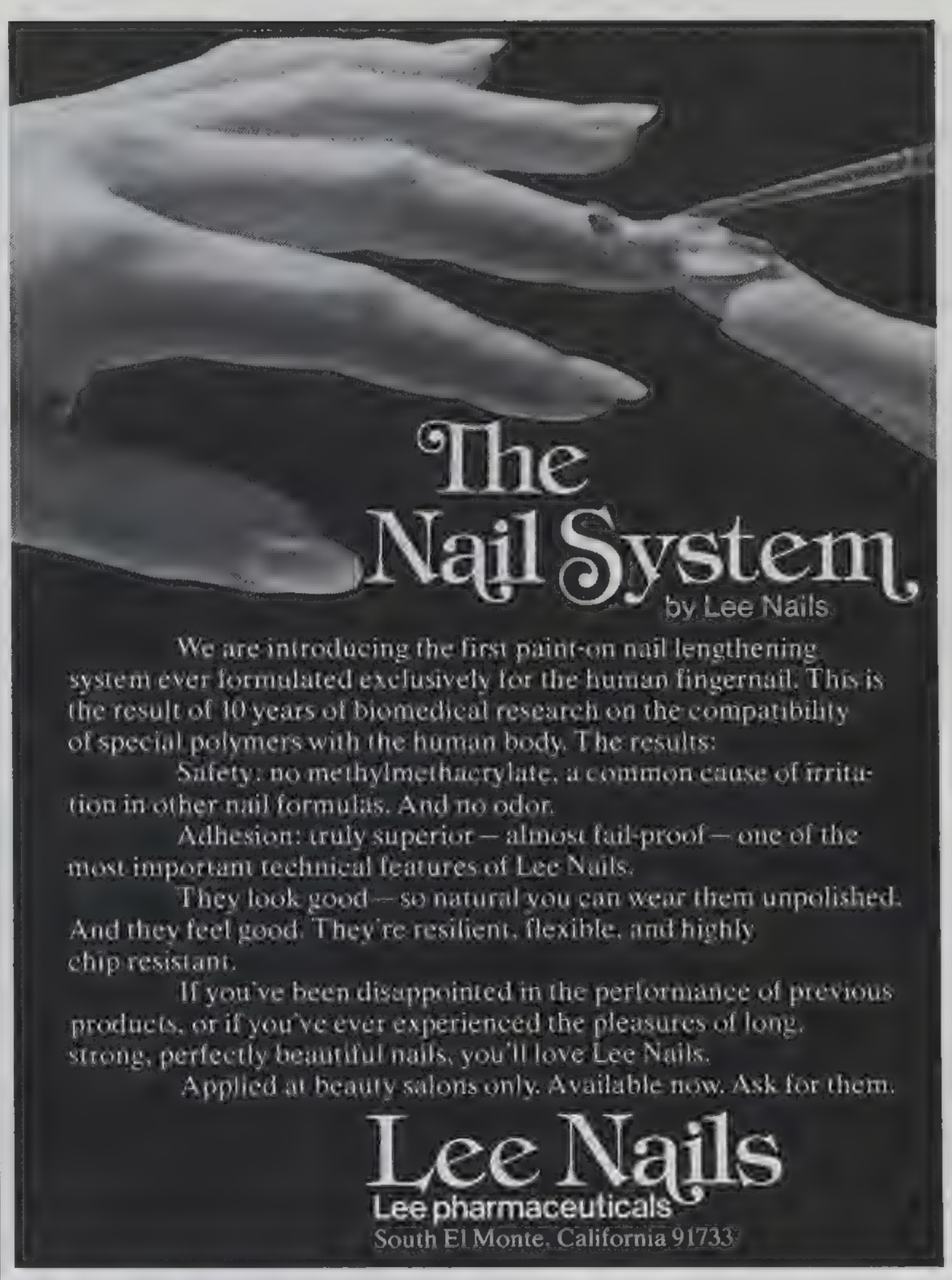
We sailed again. It was a secret mission. We went around in the Mediterranean searching for the survivors of a torpedoed ship and never found them. We went on to Africa.

While we were sailing along, the watch spotted a yellow speck in the distance. We came nearer and a launch was lowered. We all leaned over the railing. Three boys were lying, holding onto one another across the middle, on a semi-inflated rubber boat of the kind they carried on aircraft. They were exhausted, their delicate white skin burnt. The officer in the launch signaled to the captain on the ship: they were enemies; one boy was dead, the other two were alive. They were all half-submerged; they were carrying the dead boy like a baby.

"Leave the dead one," signaled back the captain, "bring back the other two."

The officer paused incredulous for a moment, then waited unbelieving for the order to be repeated. When the ship's chaplain understood what was going on

(Continued on page 241)







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OF LOVE & WAR

(Continued from page 239)

he ran up to the captain shouting, menacing. The captain repeated the order. The dead boy was lifted overboard and his bobbing head, kept afloat by his life jacket, was dragged slowly away by the current as his friends watched speechless.

Silence fell on the ship. The chaplain gave his blessing from where he was standing at the railing, toward the sea, tears falling down his face. From then on he refused to talk to the captain. Most of us did the same.

It was midsummer. We went back and forth between Africa and Naples. I had made friends with most of the nurses, had learned to iron beautifully and served Mass for the bearded chaplain with whom I had long talks.

I had learned to bear the sight of a young soldier with a wound on the left side of his chest where you could see his heart palpitating like a sleeping sparrow, or of another, looking at his amputated stump, groaning, "What will my wife say?" My eyes were filled with horrors and suffering.

I had also met some arrogant Fascist war fans who spoke of heroism and victory, but they were very few.

They would ask me if I had a fiancé.

"Yes."

"Where is he?"

"In Rome."

"In Rome?" they were surprised. "You are engaged to a shirker? How unexpected."

It would have been difficult to try to explain. It was also difficult to understand what really was in Raimondo's mind. What was Raimondo thinking about? Life had aged me in those two months to and fro over the sea on that ship which I will not name.

One afternoon, in Naples, my mother came aboard. She wore a pale blue chiffon blouse and the ship's officers were charmed by her. She had an order from the Red Cross to have me disembarked immediately. The nurse who was going to take my place was already there.

I protested but it was useless. I obeyed and, furious, packed my suitcases. The nurses gathered around to say good-by. They asked me if they could copy my diary. I gave it to them. I had become fond of them. They were sad to see me go.

Tina put her hand on my curly hair that did look like a lion's mane, and said, "Good-by Leoncino. This Raimondo of yours, he must be a fool."

We walked off the ship, my mother and I, and the whistle blew a salute. ▽

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CHYMOPAPAIN

Continued from page 227

company, she entered a hospital in Florida for a preliminary myelogram (an X-ray of the spinal canal after the injection of a dye) to establish positively the diagnosis and exact level of disk rupture.

On October 20, 1972, Dr. Teperson inserted three long needles into her back and injected chymopapain. The entire procedure lasted less than thirty minutes. On October 25 she left the hospital and attended a workman's compensation convention in Miami Beach. She returned to work in four weeks and has had no back trouble since.

Not all recoveries are as speedy as this. It was six weeks before I was totally free of pain. In comparison to the recovery following a laminectomy or fusion, it is duck soup. Back cures speak for themselves. A person previously crippled by pain spreads the good word when the symptoms have been relieved.

"If you've got nerve-root irritation secondary to herniated disk, it's the treatment of choice in my opinion," said Dr. William B. Stromberg, Jr., a Chicago hand surgeon who was successfully treated by Dr. Smith.

The investigators of the drug could not discuss it with me because of FDA regulations. All of the other doctors I talked to have attended meetings and listened to and read papers presented by the various investigators. As one Midwest orthopedic surgeon said, "We orthopedic surgeons were trained to deal with the back mechanically, cutting and sewing. If you start from Z and go right up to A, there are no stepping-stones or building blocks and it closes minds. You're taking what used to be considered a mechanical situation, and fixing it with a biochemical trick." None of the doctors with whom I spoke had closed minds. One doctor said, "This procedure simplifies rather than complicates the orthopedic technique, which is why I'm attracted to it. These doctors can't personally benefit from its release for use by qualified, experienced surgeons. They want it for their patients."

The biggest criticism of chymopapain comes from Dr. William Scoville, clinical professor of neurosurgery at the Yale University School of Medicine; Dr. Bernard J. Sussman, professor of neurosurgery at Howard University Medical College; and Dr. Norman Shealy, a La Crosse, Wisconsin, neurosurgeon. Claims have been made that, among other adverse reactions (reported in 3 percent of cases reviewed by the FDA), chymopapain has caused paraplegia and quadriplegia. It is important to correct false statements. In fifteen thousand cases there has not been a single, proven, documented case of paralysis directly caused by the injection of chymopapain. Yet, the night before my surgery, I had to sign an informal consent for chemonucleolysis which said, "The possible risks of the chymopapain injection, which is done under general anesthesia, are allergic responses to the enzyme or dye and the very remote possibility of paralysis of the legs."

Dr. Leon L. Wiltse reported in the February 3 issue of *The Journal of the American Medical Association* that he and his team found chymopapain an effective method of treating herniated disks. His article was reporting experience with chymopapain chemonucleolysis in the first five hundred of over twelve hundred cases studied since 1968. Seventy-four percent of their patients "reverted to normal by the time of evalation one year postinjection."

The biggest complication seems to be an allergic one. About one out of one hundred patients is allergic to chymopapain. This is controllable with the use of cortisone and adrenaline and therefore not considered a severe complication. Many doctors believe these risks are preferable to the known risks and possible complications of surgery. ▽

EDITOR'S NOTE: *A pretty blonde who looks like a lily of the field, Gay Hart Gaines is, in fact, an interior designer, free-lance writer, television interviewer, wife, and mother of four children. Her experience with chymopapain led her to extensive research in its use up to now.*

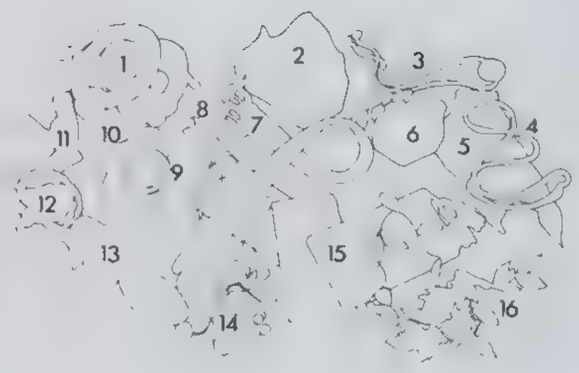
FINDS

Fashion and accessory details from pages 208-209.

WHAT TO WEAR WITH BLACK AT NIGHT

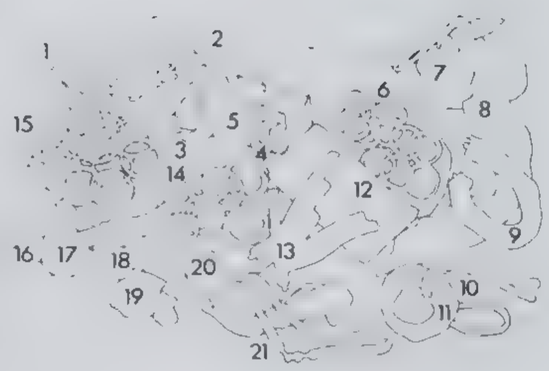
Perfect black evening pants—Calvin Klein's panne velvet trousers. Triacetate and nylon, $78. Bloomingdale's; Kaufmann's; Hudson's; Liberty House, Hawaii. **Key pieces of black: Julio's kimono pyjama,** of rayon crêpe. Top, $38; pants, $44. Bloomingdale's; 24 Collection, Miami; Donna's Place; Neusteters; Dorso, Beverly Hills. **Judith Shea's strapless pyjama,** of rayon crêpe. Top, $35; pants, $55. Henri Bendel. **To float over black:** Mira de Moss's silk chiffon poncho, $165, and camisole, $150. Henri Bendel; Donna's Place; Balliet's; Creeds of Toronto. The Mira de Moss silk chiffon shawl-scarf, $125. Henri Bendel; Balliet's. **Black lingerie—the prettiest!** Vassarette's all-in-one, of nylon and Lycra, $22. November, at Bloomingdale's; Jordan Marsh, Boston; Joske's, Houston. Strapless bra, Lily of France; Antron nylon and spandex. $8.50. Late October: Bloomingdale's; Hudson's; Bullock's. Warner's lacy bra, of nylon and Lycra. $6. Bonwit Teller; Hudson's; J.W. Robinson.

WINE! RED! PURPLE!



1. Mary McFadden silken cords. Plum, $80. Red, $140. Henri Bendel; Barton/Sligh's; Claire Pearone; Lou Lattimore. **2.** Bagatelle bag, $36. Henri Bendel; 24 Collection; Lou Lattimore. **3.** Les Bernard necklace, $125. Bonwit Teller; Sakowitz. **4.** Red Cobra silk cord, by Frank Giordano, $10. Henri Bendel. **5.** Doro scarf, $8. Bergdorf Goodman; Bullock's Wilshire. **6.** Breslau bag, $60. Late October: Bloomingdale's. **7.** Yves Saint Laurent suède belts, $25 each. Saint Laurent Rive Gauche. **8.** Marvella cord, $5. Altman's; J.W. Robinson. **9.** Michael Moraux's bangle for Dubaux, $7.50. Henri Bendel. **10.** M&J Savitt bangles, $200 each. To order: Bloomingdale's; Bullock's Wilshire. **11.** Morris Moskowitz belt, $23. Saks Fifth Avenue; Montaldo's; Neiman-Marcus. **12.** Michael Moraux's necklace for Dubaux, $40. Henri Bendel. **13.** Gold sandals, Julianelli, $58. Bonwit Teller; L.S. Ayres; Sakowitz. **14.** Judith Leiber necklaces, $30, $60. Elizabeth Arden Salons. **15.** Judith Leiber bags. Gold, $220. Saks Fifth Avenue; Marie Leavell. Red, $220. Bonwit Teller; Wanamaker's; Bullock's Wilshire. Wine woven bag, $180. Bergdorf Goodman; I. Magnin. **16.** Mary McFadden necklace, $1,700. Henri Bendel; Nan Duskin; Sakowitz.

BLACK AND GOLD!



1. Tambetti belt, $60. Tambetti. **2.** Accessocraft belt, $13. Saks Fifth Avenue; Burdine's; Nordstrom's. **3.** M&J Savitt bracelet, $450. To order, Bloomingdale's; Bullock's Wilshire. **4.** Le Beau bracelets, $785 each. Le Beau; Bailey Banks & Biddle; Hall's Crown Center. **5.** Judith Leiber bag, $170. Saks Fifth Avenue. **6.** Monet bracelets, $12.50 each. Saks Fifth Avenue; Hudson's. **7.** Morris Moskowitz bag, $65. Saks Fifth Avenue; Montaldo's; Neiman-Marcus. **8.** Doro scarf, $8. Bergdorf Goodman; Montaldo's; I. Magnin. **9.** M&J Savitt necklace, $550. To order, at Bloomingdale's. **10.** Necklace by Peter & Peggy for P.C. Designs, $10. Bloomingdale's; Bullock's Wilshire. **11.** Cord by Eva Graham, $12. Lord & Taylor. **12.** Judith Leiber bag, $150. Saks Fifth Avenue; Nan Duskin; Lou Lattimore. **13.** Mesh bracelet by Aurea Jewelry Creations, $590 each. To order: Bloomingdale's. **14.** Bangles by Kai-Yin-Lo for Dreyfus International. $450 each. To order: Bloomingdale's; I. Magnin (Laykin et Cie, Chicago and L.A.). **15.** Trifari bangles, $8 each. Altman's. **16.** Yves Saint Laurent woven belt, $24. Saint Laurent Rive Gauche. **17.** Red Cobra bangles by Frank Giordano, $7 each. Henri Bendel. **18.** Yves Saint Laurent belt, $24. Elizabeth Arden Salons; Sakowitz; Giorgio. **19.** Bracelet by Kenneth J. Lane, $125. Elizabeth Arden Salons; Balliet's. **20.** M&J Savitt necklace, $1,200. To order: Bloomingdale's. **21.** Morris Moskowitz belt, $17. At Lord & Taylor.

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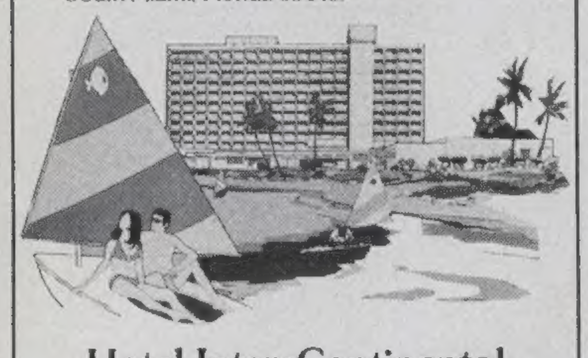
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FASHION AND ACCESSORY DETAILS

Page 178: Valerie Louthan sweater. Scarf: Fabio Bellotti for Rainbow, at Bloomingdale's.

Page 185: Earrings: Kenneth Jay Lane. Aris gloves.

Page 200: Joseph Mazer earrings, at Ciro. Scott Barrie dress. Trifari bangles, at Altman's.

Page 201: Aldo Cipullo earrings, at Bergdorf Goodman. Scott Barrie top. Calvin Klein pants. Cuff, Robert Lee Morris, at Sculpture to Wear. Yves Saint Laurent belt, at Bloomingdale's. Sandals: Customcraft by Rossi.

Page 202: *Left:* Halston jumpsuit. . . . *Right:* M&J Savitt bangles, at Bloomingdale's. Blassport pants. Julianelli shoes, at Bonwit Teller.

Page 203: *Left:* Trifari bangles, at Altman's. Bagatelle bag. Sandals: Julianelli, at Bonwit Teller. . . . *Right:* Aldo Cipullo earrings. Monet bangles. Blassport pants. Sandals: Shce Biz, at Henri Bendel. Furniture by Continental Craftsman, Inc.

Page 204: Julianelli sandals, at Bonwit Teller.

Page 205: M&J Savitt bangles, at Bloomingdale's. Coblentz bag. Julianelli sandals, at Bonwit Teller. Hanes tights, at Altman's.

Page 206: *Upper right:* Design Jewels earrings. Van Allen bangles. La Bagagerie bag. Pants and shirt: Calvin Klein. . . . *Lower left:* Bangles: Cathy and Marsha for Catherine Stein. Pants and shirt: Calvin Klein. Sandals: Shoe Biz, at Henri Bendel. . . . *Right:* Bangles, Cathy and Marsha for Catherine Stein.

Page 207: Earrings: Aldo Cipullo. Van Allen bangles. Sweater and pants: Calvin Klein.

Page 218: Joan Vass scarf. McGeorge gloves. Morris Moskowitz belt.

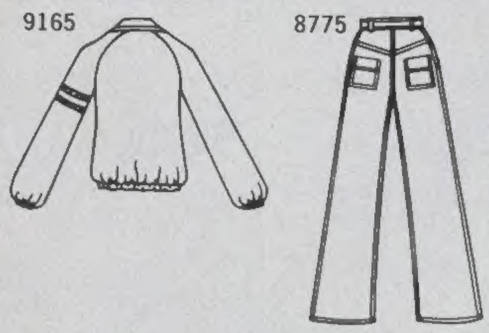
Page 219: Lanerie Agnona blanket. Bottega Veneta pouch. Coach Leatherware belt.

Page 220: *Upper left:* Lanerie Agnona shawl, at Bloomingdale's. Joan Vass scarf. . . . *Lower left:* Joan Vass scarf.

Page 221: *Upper left:* Coach Leatherware belt. . . . *Lower left:* Crescendoe-Superb gloves. Belt: Morris Moskowitz. Roberta di Camerino bag. . . . *Right:* Crescendoe-Superb gloves.

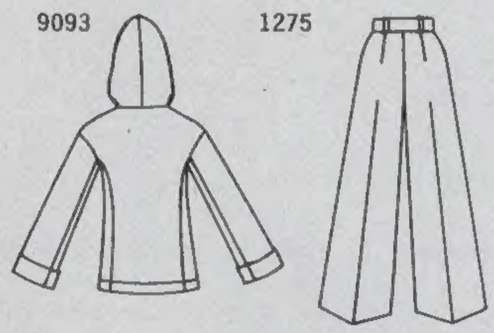
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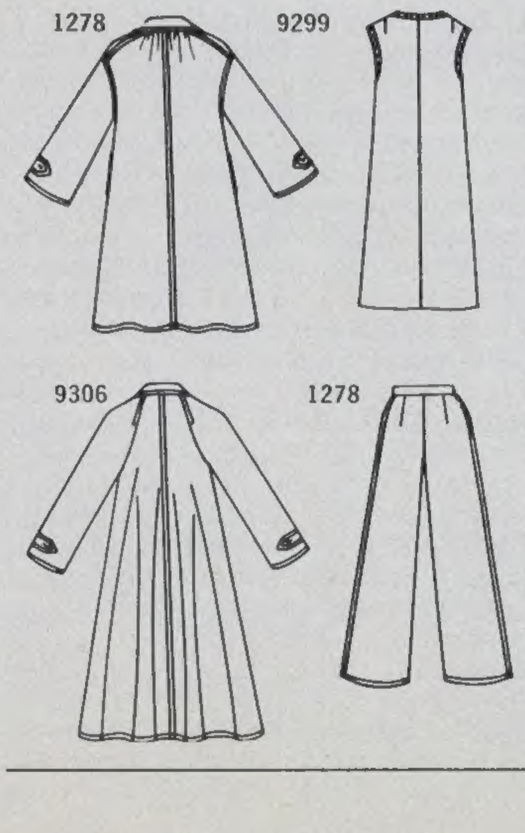
(continued from pages 218-221; other views, yardages, details)

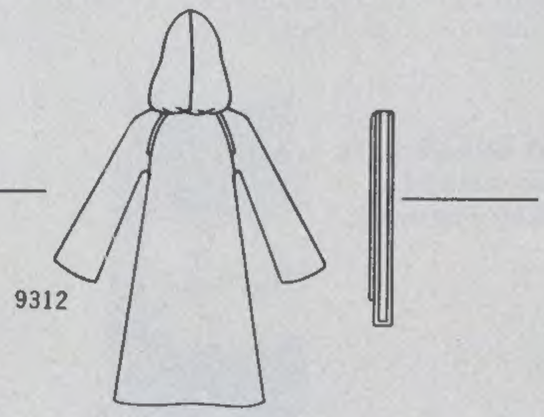


Page 218 Windbreaker-jacket, Vogue Pattern 9165. Sizes 8-16. Size 10: 1⅝ yds. 54″ fabric. Lining: 1⅝ yds. 59/60″ fabric. $3; Canada, $3.30. "Jeans"—Vogue Pattern 8775. Waist sizes 24-30″. For 25″: 2⅜ yds. 44/45″ fabric. $2. Canada, $2.20.

Page 219 Hooded jacket, Vogue Pattern 9093. Sizes 8-16. Size 10: 2⅝ yds. 44/45″ fabric. $2.50; Canada, $2.75. . . . Pants, Vogue Pattern 1275. Waist sizes 23-30″. For 25″: 2⅝ yds. 44/45″ fabric. $2.50; Canada, $2.75.







Page 220 The unlined coat, Very Easy Vogue Pattern 9312. Sizes 8-18. Size 10: 3 yds. 54″ fabric. $3; Canada, $3.30. **Page 220 and 221** The liner, Very Easy Vogue Pattern 9299. Sizes 6-16. Size 10 2⅜ yds. 59/60″ fabric. $3; Canada, $3.30. **Page 221** The stormcoat, Vogue Pattern 9306. Sizes 8-16. Size 10: 4 yds. 59″ fabric. $3; Canada, $3.30. The raincoat and pants, Vogue Pattern 1278. Sizes 8-16. Size 10 coat: 2¾ yds. 55″ fabric. Size 10 pants: 1⅜ yds. 56/58″ fabric. $5; Canada, $5.50.

You'll find the Maqui Pochette and Orlane's Fall eye collection at these fine stores:

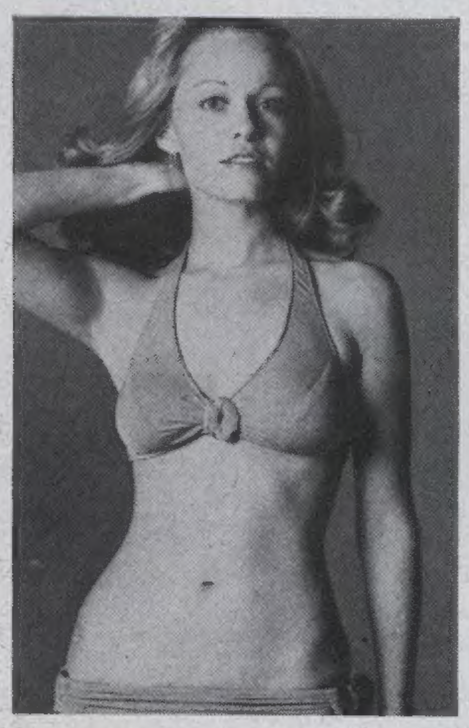


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Our already popular lecithin, cider vinegar, kelp and B_6 diet has been improved. And put into a super-concentrated capsule. Fat Off-Plus.

The amazing diet pill that mobilizes fat cells and reduces excess water.

The most important contribution was undoubtly made by Dr. John Ellis. His incredible work involving the value of B_6 has already had an impact upon medical circles.

The only lecithin, kelp, cider vinegar, B_6 capsule that contains exactly what Dr. Ellis prescribes is Fat Off-Plus.

Fat Off-Plus is the only lecithin, cider vinegar, kelp and B_6 capsule that contains an iodine level within RDA (Recommended Daily Allowance), set up by the National Academy of Sciences.

One standard capsule contains all four ingredients.

Potassium, found in Cider Vinegar, aids the body's normal fluid balance and combined with lecithin, metabolizes the fat within the liver. Iodine, a mineral in kelp, greatly affects overall body metabolism, through the thyroid hormone. Dr. John Ellis feels that 30,000,000 Americans can benefit from the B_6 content in Fat Off-Plus. B_6 is a diuretic which can reduce bloating while aiding in metabolism.

Lecithin. Fat Off-Plus contains 3 times as much.

The more the better when it comes to lecithin says a Texas biochemist.

Fat Off-Plus contains three times more lecithin than the standard formula.

The advantages of lecithin are that it is a super-polyunsaturator which safely increases the soluability of the cholesterol esters in your body. This in turn promotes a higher turnover of the fatty acids and the lipids in the blood.

Fat reserves released by lecithin.

Uncoupling the energy in a given intake of calories into more expended heat and less work potential causes the body to call on its fat reserves to produce this work energy according to the literature.

Once this fat is needed, the lecithin next allows the liver to mobilize and distribute the fatty acids and triglycerides throughout the body.

Help from the sea.

Second on the list of ingredients in Fat Off-Plus is kelp, a mineral-rich food from the sea and a reliable source of essential iodine. Kelp, like many good things, works best in small quantities.

To ensure that we included the proper amount of kelp in our capsules, we put exactly one-half the amount contained in the standard formula.

Cider Vinegar works best in a capsule.

Another ingredient in Fat Off-Plus is Cider Vinegar, a folk remedy made from apples and rich in potassium.

A daily supply of Fat Off-Plus:

Lecithin	1800mg.
Cider Vinegar	240mg.
Kelp	75mg.
Vitamin B_6	50mg.

Dr. John Ellis and Vitamin B_6. Over two times as much B_6. Exactly what the doctor ordered.

Dr. Ellis feels that millions of American men and women can benefit from B_6, which tends to eliminate excess water. One example that Dr. Ellis sites is the birth control pill which causes a depletion of B_6 and can as a result cause an accumulation of 5 to 7 pounds of excess water (bloat).

Fat Off-Plus is available only from us.



One bottle $5.95 (Reg. $8.95)
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BEAUTY COLLECTIONS

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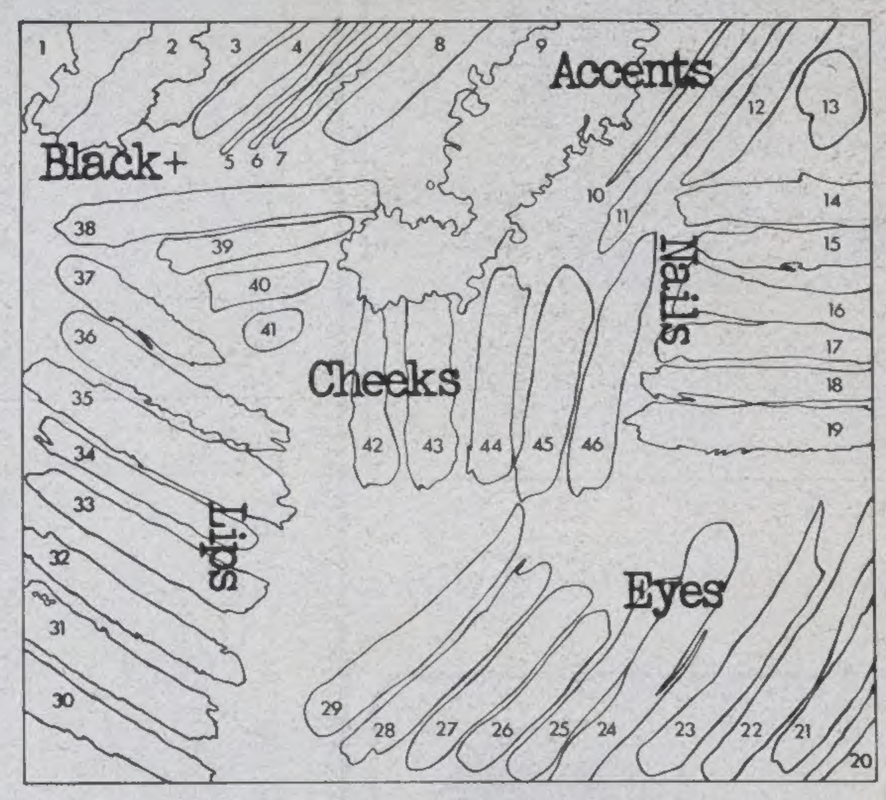
(Continued from page 180)

Mauveglow (Charles of the Ritz Cheekglow); **Bitter Burgundy** (Elizabeth Arden Cream Rouge); **Tawnyblende** (Alexandra de Markoff Contour Blende Rouge). Look for a new cheek formula—lightweight but burning intensely with color. One of the best of them: 'Ultima' II Super Luscious Liquid Blush—a gel formula that slips onto skin like silk, gives color that's definite and real. Cheek colors, too, have been fed treatment formulas. Some have been moisturized: Almay **RichCreme** Blush; others waterproofed: Maybelline Fresh & Lovely **Fingertip** Blushers (waterproof means makeups made with a highly emollient oil base to give it extra staying power, keep perspiration from washing it away or, worse yet, streaking it across your face). Our forecast: Look for waterproof makeup to join forces with sunscreened formulas (a winner: Bonne Bell Serious Make-Up With **Sunscreen**) to form a whole new category—active makeup—for taking along to the tennis court, to the pool. . . .

The news is what's happening to Oriental accents . . . They're the exception, the accent mark that picks up along the color spectrum where the more natural tones leave off. They're the color of crimson, of coral, of rust chrysanthemums in bloom. They're shades that suggest the jettest black, the reddest Chinese red. The Oriental accent is definitely on the mouth with as many as ten new collections devoted to defining it. Among the best: Diane Von Fürstenberg's marvelous **Japanese Red;** Helena Rubinstein's muted **Dragonfire Red,** paled **China Tea Pink;** Estée Lauder **Tiger Lily** Re-Nutriv Rich Rich Lipstick. All to be worn, for a change, this fall, to rev and rouge-up color.

VOGUE'S MAKEUP COLOR PALETTE

Here, to help you with the big change in makeup, exact color and product names of our choices from the 1975 Beauty Collections shown on pages 176-177



Accents: 1. Iced Beige—Aziza Soft Touch Shadow; **2.** Gingerglow—Charles of the Ritz Revenescence Cheekglow; **3.** Apricot Mousse—Estée Lauder Finishing Color; **4.** Silver Smoke—Elizabeth Arden Pearlspun Eyeglaze; **5.** Charcoal—Elizabeth Arden Creative Coloring Pencil; **6.** Dark Brown—Maybelline Brow & Liner Pencil; **7.** Smokeberry—Elizabeth Arden Creative Coloring Pencil; **8.** Mauve Glow—Coty Glowing Finish Highlighting Color; **9.** Translucent VII Mauve—Charles of the Ritz Revenescence Powderglow; **10** and **11.** Tawny/Crimson—Frances Denney Lip Liners; **12.** Peach Moonstone—Charles of the Ritz Revenescence Eyeshadow; **13.** Rice Powder White—Geminesse Fresh Finish Enriched Pressed Powder.

Nails: 14. Festive Red—Christian Dior Nail Enamel; **15.** Raisin—Natural Wonder 'Super Nails'; **16.** Henna—Cinandre Nail Lacquer; **17.** Misty Toffee—Revlon Nail Enamel; **18.** Cinnabar—Elizabeth Arden Nail Lacquer; **19.** Putty—Natural Wonder 'Super Nails.'

Eyes: 20. Navy Blue—Evermond Temperella Pencil No. 15; **21.** Olive Eyes—Cinandre; **22.** Teak Brown—Geminesse Enriched Velvet Liner; **23** and **24.** Heather Plum/Gentle Grey—'Ultima' II/Charles Revson Creme-Spun Patina Shadow; **25, 26,** and **27.** Iced Gray—Aziza Frosted Shadow Trio; **28.** Brown Manchuria—Galitzine Eyeshadow; **29.** Autumn Earth—Helena Rubinstein Skin Life Deep Moisture Eyeshadow Powder.

Lips: 30. Henna—Cinandre Lipstick; **31.** Japanese Red—Diane Von Fürstenberg Lipstick; **32.** Wine Country—Elizabeth Arden Lipstick; **33.** Ceramic Plum—Scandia Integra Lipstick; **34.** Egyptian Henna—Princess Marcella Borghese Lipstick; **35.** Burnished Brick—Scandia Integra Lipstick; **36.** Plum Wine—Elizabeth Arden 'Great Color' Glossy Lip Makeup; **37.** Sheer Cognac—'Ultima' II/Charles Revson Extraordinary Gel Lipstick.

Black +: 38 and **39.** Jungle Greens—Mary Quant Peep Eyes; **40** and **41.** Silvered Lilacs—Aziza Soft Touch Shadow.

Cheeks: 42. Bitter Burgundy—Elizabeth Arden Cream Rouge; **43.** Tawnyblende—Alexandra de Markoff Contour Blende Rouge; **44.** Baby Fever—Kenneth; **45.** Mauveglow—Charles of the Ritz Revenescence Cheekglow; **46.** Honey Brown Lustre—Revlon Soft Lustre Blush-On.

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